THE UNIVERSITY
OF ILLINOIS
LIBRARY
010.6
GROC
no. 77-85

A CATALOGUE

OF

BOOKS IN FIRST EDITIONS

SELECTED TO ILLUSTRATE

THE HISTORY OF ENGLISH PROSE FICTION

FROM 1485 TO 1870

We may go back as far as we please, yet we find the thin ramifications of the novel, and we may say literally that it is as old as the world itself. Like man himself, was not the world rocked in the cradle of its childhood to the accompaniment of stories and tales?

Jusserand

NEW YORK

EXHIBITED BY THE GROLIER CLUB

APRIL 12 TO MAY 5

1917

010.6
GROC
no.77-85

NOTE

THE aim of this exhibition is to show in first, or early, editions the principal books which illustrate the development of English prose fiction, or reflect the popular taste of the periods to which they belong. Beginning with the first book printed in the English language, and extending to 1870, the year of Charles Dickens's death, the scope of the exhibition has made selection in many cases, particularly in the matter of nineteenth century novelists, extremely difficult, and the Committee anticipates discussion on the subject. A few important writers of the last few years of the period (notably Henry James) have been omitted, because, although their work chanced to begin prior to 1870, they belong distinctly to a later day.

In addition to the members of the Club, who, as usual, have contributed their books, the Committee begs to thank Dr. John Dane, Messrs. Harold Murdock, J. Pierpont Morgan, Charles E. Goodspeed, P. K. Foley and the Library of

92013

Columbia University. The Committee also gratefully acknowledges the helpful advice of Professor Wilbur L. Cross of Yale University and Professor William P. Trent of Columbia University, as well as assistance received from manuscript catalogues compiled by Miss Henrietta C. Bartlett and from the many books which are freely quoted in this catalogue.

Besides general works on English and American literature, and individual biographies, the special books which have been consulted are:

CROSS, W. L. The Development of the English Novel. 1912.

DUNLOP, John. The History of Prose Fiction. 1814.

ERSKINE, John. Leading American Novelists. 1910.

ESDAILE, Arundell. A List of English Tales and Prose Romances printed before 1740. 1912.

GREGORY, Allene. The French Revolution and the English Novel. 1915.

JUSSERAND, J. J. The English Novel in the Time of Shakespeare. 1890.

LANIER, Sidney. The English Novel and the Principles of its Development. 1883.

MASSON, David. British Novelists. 1859.

PHELPS, W. L. The Advance of the English Novel. 1916.

RALEIGH, Sir Walter. The English Novel. 1911.

SAINTSBURY, George. The English Novel. 1913.

SCOTT, M. A. Elizabethan Translations from the Italian. 1916.

STODDARD, F. H. The Evolution of the English Novel. 1900.

TUCKERMAN, Bayard. History of Prose Fiction. 1882.

INTRODUCTION

THE oldest important romance of the English people is the epic poem *Beowulf,* evolved from the songs and legends brought by the Saxons to Britain. Its melancholy and rugged simplicity contrast strongly with the gay romances, filled not only with deeds of valor, but with acts of love and courtesy, which were introduced by the Norman conquest.

From the Scandinavian settlers in England came the northern stories of *King Horn* and *Havelock the Dane,* which breathed the Viking atmosphere of the tenth century and form a group by themselves in the history of metrical romance. With the gradual assimilation of Norman and English elements arose a consciousness of the greatness of England which brought forth the chroniclers of the twelfth century, who, though writing in Latin, sought to awaken interest in the early history and tongue of the people. Prominent among them, though more of a romancer than a sober chronicler, was the Anglo-

Norman, Geoffrey of Monmouth, who played an important part, with his *History of the Kings of Britain,* in reviving the Celtic legends of Arthur and the settlement in Britain of Brutus and his Trojans, his work showing alike to Celt, Saxon and Norman a vast wealth of themes for poets and story-tellers. One of the first to build upon this "corner-stone of romance," as Geoffrey's book has been called, was the French poet, Wace, in his *Brut,* which formed the groundwork, early in the thirteenth century, of the *Brut* of Layamon, who was the first to celebrate the deeds of Arthur in English verse, and whose work is significant as symbolizing the union which was taking place among the long divided races of the Island. Of the culmination of this reconciliation of races and languages, Chaucer is the personification, although, strangely enough, with all his power as a story-teller in verse, Chaucer had little influence on the early development of prose fiction. The short, pithy tales with which Chaucer was so familiar (the Latin *Gesta Romanorum,* and later the *novelle* of the Italians) did, however, exert a great influence, and together with the romances of chivalry were the forerunners of the modern novel.

Layamon's work was followed by numerous poems—translations and imitations of French ro-

mances dealing with the "matters" of France, Britain and Rome, as well as with Eastern legends, so that the tales were familiar to the people in English verse long before they made their appearance in the form of prose. In his work on *The English Novel,* Sir Walter Raleigh says: "When Sir Thomas Malory, Caxton and Lord Berners gave to the Arthur and Charlemagne romances their first English prose dress, it was from late French versions that they worked. The history of English prose fiction begins with those three names, at precisely the point where the researches of folk-lore reach their conclusion. The age of the nameless minstrel is over, that of the responsible prose author has begun."

CONTENTS

	PAGE
Early Prose Romances	3
The Elizabethans	10
The Seventeenth Century and Heroic Romance	31
Dawn of the Modern Novel	43
Eighteenth Century Realists	52
The Novel of Purpose	66
The Revival of Romance	70
The Novel of Domestic Satire	80
From Waverley to 1870	85
Some American Fiction before 1870	117
Index	141

CATALOGUE

EARLY PROSE ROMANCES

William Caxton (1422?–1491)
Sir Thomas Malory (fl. 1470)

With the invention of printing in the middle of the fifteenth century came an enormous increase in the diffusion of literature, and in England the influence of the art upon the development of romances was especially important. It is of marked significance that the first book printed in the English language—the book, in fact, for the production of which William Caxton learned the art of printing—was an historical romance, Caxton's own translation of Le Fevre's *Recueil des Histoires de Troye,* printed, however, at Bruges, about 1475.

Upon setting up his press at Westminster, the first English printer continued to show that he was "no less intent upon diverting his customers than upon improving their knowledge and morals," but it was not until 1485 that he undertook the publication of his most notable prose romance, Sir Thomas Malory's *Morte Darthur,* one of the great books of the world. Nothing is known with certainty of Malory, beyond what is told in

the book itself, the conclusion and colophon of which are quoted below. The work is a bringing together of the great body of Arthurian romance, mainly from French sources, with some few adaptations from English poems, and the occasional expression of Malory's own thoughts. In discussing the subject, Mr. Saintsbury writes: "It is what the artist does with his materials, not where he gets them, that is the question; and Malory has done, with *his* materials, a very great thing indeed." Malory's work was a source of great inspiration to the following age, but with the Elizabethan era its influence dwindled. The nineteenth century saw a great revival of interest, but its results, in the work of Tennyson, Morris, Arnold and Swinburne, were mainly poetical.

In his celebrated preface, after discussing his reasons for undertaking the publication of *Le Morte Darthur,* and the probability of the hero's actual existence, Caxton wrote that memorable passage which has been said to mark the beginning of English prose fiction: "For herein may be seen noble chivalry, courtesy, humanity, friendliness, hardihood, love, friendship, cowardice, murder, hate, virtue and sin. . . . And for to pass the time this book shall be pleasant to read in; but for to give faith and believe that all is true that is contained herein, be ye at your liberty."

Other romances and tales presented by Caxton to English readers are *Godfrey of Boulogne, Reynard the Fox, The History of Jason, Charles the Great, Paris and Vienne, Blanchardine and Eglantine, The Four Sons of Aymon* and *Eneydos.*

1 [THE RECUYELL OF THE HISTORIES OF TROY] HERE BEGYNNETH THE VOLUME INTITULED AND NAMED THE RECUYELL OF THE HISTORYES OF TROYE, COMPOSED AND DRAWEN OUT OF DYVERCE BOOKES OF LATYN INTO FRENSSHE BY . . . RAOUL LE FFEVRE . . . AND TRANSLATED AND DRAWEN OUT OF FRENSHE INTO ENGLISSHE BY WILLYAM CAXTON . . . [BRUGES, WILLIAM CAXTON AND COLLARD MANSION, c. 1475.]

The first book printed in the English language. Folio. Black letter.

Editions were issued by Wynkyn de Worde in 1502, and by William Copland in 1553. An "eighteenth edition" appeared in 1738.

2 [LE MORTE DARTHUR] [MALORY'S CONCLUSION] . . . FER THIS BOOK WAS ENDED THE IX YERE OF THE REYGNE OF KYNG EDWARD THE FOURTH BY SYR THOMAS MALEORE KNYGHT AS JHESU HELPE HYM FOR HYS GRETE MYGHT AS HE IS THE SERVAUNT OF JHESU BOTHE DAY AND

NYGHT. [CAXTON'S COLOPHON] . . . WHICHE BOOKE WAS REDUCED IN TO ENGLYSSHE BY SIR THOMAS MALORY KNYGHT AS AFORE IS SAYD AND BY ME DEVEYDED IN TO XXI. BOOKES CHAPYTRED AND EMPRYNTED AND FYNYSSHED IN THABBY WESTMESTRE THE LAST DAY OF JUYL THE YERE OF OUR LORD MCCCCLXXXV CAXTON ME FIERE FECIT. [WESTMINSTER, WILLIAM CAXTON, 1485.]

First edition. Folio. Black letter. The only perfect copy known.

Wynkyn de Worde made two reprints of the work, in 1498 and 1529, and editions were issued by William Copland (1557), Thomas East (two, about 1585), and William Stansby (1634). An abridgment appeared in 1684, but the entire work was not reissued until 1816, when Stansby's edition was twice reprinted. In 1817 Robert Southey edited a reprint of Caxton's version, using an imperfect copy in the Althorp collection, the only copy known to exist in addition to the perfect one here exhibited.

WYNKYN DE WORDE (D. 1534?)
ROBERT COPLAND (FL. 1508–1547)

Caxton's successors, especially Wynkyn de Worde, the apprentice who succeeded to Caxton's

press, followed in the master's footsteps in their choice of subjects, and published many works of fiction. Among those which issued from Wynkyn de Worde's press were *Robert the Devil, Gesta Romanorum, Oliver of Castile,* and, probably, Lord Berners's version of *Huon of Bordeaux,* "the best English prose specimen of the Charlemagne cycle of romances, as Malory's work is the best of the Arthur cycle" (a unique copy of the first edition exists in England). In 1512 he published, for the first time in English, the *History of Helyas, Knight of the Swan,* one of the most popular of the mediæval legends and analogous to the romance of Lohengrin, which seems to have been founded upon it. The legend usually formed the first part of the story of Godfrey of Boulogne, grandson of the hero, but was omitted by Caxton when he translated and printed the history of Godfrey. *Helyas* was translated from the French by Robert Copland, at the suggestion of Edward, Duke of Buckingham, "descendant of the Knight of the Swan." The book was illustrated with woodcuts, which added greatly to its interest.

3 THE HISTORY OF HELYAS KNIGHT OF THE SWAN. TRANSLATED BY ROBERT COPLAND FROM THE FRENCH VERSION PUBLISHED IN PARIS IN 1504. A LITERAL REPRINT IN THE

TYPES OF WYNKIN DE WORDE AFTER THE UNIQUE COPY PRINTED BY HIM UPON PARCHMENT IN LONDON MCCCCCXII. THE GROLIER CLUB OF THE CITY OF NEW YORK, 1901.

Reprint of a unique copy (on vellum) of Wynkyn de Worde's edition. Quarto. Woodcuts. One of three copies printed on vellum.

Some years after 1512 an undated edition was issued by William Copland, son of the translator.

SIR THOMAS MORE (1478–1535)

Based to a certain extent upon Plato's *Republic,* Sir Thomas More's *Utopia,* the subject of which is the quest for a model form of government, is an early English example of the kind of fiction which later included Barclay's *Argenis* (in its political aspect), Bacon's *New Atlantis,* and *Gulliver's Travels,* and has been characterized by Professor Cross as "the *Coming Race* or the *Looking Backward* of our learned ancestors." It was written in Latin, 1515–1516, and published at Louvain, but was translated into English by Ralph Robinson in 1551. Other English translations were made by Bishop Burnet (1684) and Arthur Cayley (1808). It has also appeared in German, Italian, Dutch and Spanish.

4 [UTOPIA] LIBELLUS VERE AUREUS, NEC MINUS SALUTARIS QUAM FESTIVUS DE OPTIMO REIPUBLICAE STATU . . . ARTE THEODORICI MARTINI ALUSTENSIS, TYPOGRAPHI ALMAE LOVANIENSIUM ACADEMIAE . . . [1516].

First edition. Quarto. Woodcuts ("Vtopiae Insulae figura" and Thierry Martin's device). Black letter.

Erasmus arranged for the publication of this edition. Another was issued by Froben at Basle in 1518, and English editions appeared in 1551, 1556, 1597, and several in the next century. A "new edition" of 1808 was edited by Thomas Frognall Dibdin.

THE ELIZABETHANS

William Painter (1540?–1594) and the Italian Influence

"The history of prose fiction in the time of Elizabeth," writes Sir Walter Raleigh, "is the history of the triumph of the Italian novel, long before introduced into England in the verse of Chaucer, over its natural rival, the romance."

The transition did not take place, however, without bitter opposition, which continued beyond the limits of the century. Good Roger Ascham, who heartily disapproved the *Morte Darthur,* wrote in his *Schoolmaster:* "Ten *Morte D'Arthures* do not the tenth part so much harm as one of these books made in Italie and translated in England," which, said he, were to be found in every shop in London, bringing into England such wickedness "as the single head of an Englishman is not hable to invent." Of the numerous translations from Boccaccio, Bandello and others, which flooded the first half of Elizabeth's reign, the best is William Painter's *Palace of Pleasure,* a collection of nearly one hundred stories or *novelle,* derived from the Latin, Greek and

French as well as Italian. It furnished a rich storehouse for later story-tellers, and Shakespeare and other dramatists drew largely from it for their plays. In her work on *Elizabethan Translations from the Italian,* Dr. Mary A. Scott says that she finds forty-three Elizabethan plays whose plots are in *The Palace of Pleasure.*

5 THE PALACE OF PLEASURE BEAUTIFIED, ADORNED AND WELL FURNISHED, WITH PLEASAUNT HISTORIES AND EXCELLENT NOVELLES, SELECTED OUT OF DIVERS GOOD AND COMMENDABLE AUTHORS. BY WILLIAM PAINTER . . . 1566 IMPRINTED AT LONDON, BY HENRY DENHAM, FOR RICHARD TOTTELL AND WILLIAM JONES.

THE SECOND TOME OF THE PALACE OF PLEASURE . . . ANNO. 1567. IMPRINTED AT LONDON . . . BY HENRIE BYNNEMAN FOR NICHOLAS ENGLAND.

First editions. Quarto. Two volumes. Black letter.

Editions were issued by Thomas Marshe in 1569 and 1575, the latter being reprinted in 1813 and again in 1890.

Sir Geoffrey Fenton (1539?–1608)

Fenton's collection of thirteen novels of Bandello is derived largely from Boaistuau and Belleforest's French translation. It contains several of the tales which appeared in Painter's second volume, published the same year. The book is dedicated to Lady Mary Sidney, mother of Sir Philip Sidney.

6 Certaine Tragicall Discourses written oute of Frenche and Latin, by Geffraie Fenton, no lesse profitable than pleasaunt . . . Imprinted at London . . . by Thomas Marshe, Anno Domini. 1567.

First edition. Quarto. Black letter.

Other editions appeared in 1576 and 1579.

William Adlington (fl. 1566)

In Adlington's translation of Apuleius's collection of tales, dating from the second century, we find in English form the story of the marriage of Cupid and Psyche, adapted by Apuleius from popular legend, and the most beautiful part of his work. In Apuleius, too, is found an early form of the picaresque escapade.

7 THE XI. BOOKES OF THE GOLDEN ASSE, CONTEININGE THE METAMORPHOSIS OF LUCIUS APULEIUS, ENTERLACED WITH SONDRIE PLEASAUNT AND DELECTABLE TALES, WITH AN EXCELLENT NARRATION OF THE MARIAGE OF CUPIDE AND PSYCHES . . . TRANSLATED OUT OF LATINE INTO ENGLISHE BY WILLIAM ADLINGTON. IMPRINTED AT LONDON IN FLEETESTREETE, BY WILLIAM HOW, FOR ABRAHAM VEALE. ANNO 1571.

Second English edition. Quarto. Black letter. The first edition in English appeared in 1566.

GEORGE PETTIE (1548–1589)

Of Pettie's *Petite Pallace,* a collection of twelve classical tales, Edward Dowden has said: "The tales were old, but the manner of telling them was new, and it is this which gives importance to Pettie's work." Anthony à Wood, however, wrote that the book was "more fit to be read by a schoolboy, or rustical amorette than by a gent. of mode or language."

8 A PETITE PALLACE, OF PETTIE HIS PLEASURE: CONTEYNYNG MANY PRETIE HISTORIES BY HYM SET FOORTH IN COMELY COLLOURS . . . [AT END] PRINTED AT LONDON, BY R. W. [RICHARD WATKINS, 1576?].

First edition. Quarto. Black letter.

There are several undated editions, all of which differ from the present copy. As this contains the preliminary matter which Sir Sidney Lee says should be in the first edition, we conclude it to be the first. Dated editions appeared in 1598, 1608 and 1613.

George Whetstone (1544?–1587?)

Many of the stories of Whetstone's *Heptameron* are derived from Giraldi Cinthio's *Hecatommithi,* notably *The Rare Historie of Promos and Cassandra,* on which Shakespeare based *Measure for Measure.* Whetstone had already used the plot for a play which, he stated in the *Heptameron,* had never been acted, though Shakespeare was probably familiar with it. Of Whetstone's prose version, Walter Pater wrote that it "still figures as a genuine piece, with touches of undesigned poetry, a quaint field flower here and there of diction or sentiment, the whole strung up to an effective brevity, and with the fragrance of that admirable age of literature all about it."

9 An Heptameron of Civill Discourses. Containing: The Christmasse Exercise of sundrie well Courted Gentlemen and Gentlewomen . . . The Reporte, of

GEORGE WHETSTONE, GENT. [QUOTATION] AT LONDON. PRINTED BY RICHARD JONES . . . 3. FEB. 1582.

First edition. Quarto. Black letter.

A variation of the title-page is said to exist. Another edition, with the title Aurelia, *was issued in 1593.*

JOHN LYLY (1554?–1606) AND EUPHUISM

It seems to have been the success of the various compilations and translations like Painter's *Palace of Pleasure* which encouraged John Lyly to produce his *Euphues,* which has been called the first original prose novel written in England. The story is a tedious one, dealing with the adventures, correspondence and conversations of a youth of Athens "engaged in the pursuit of a strictly moral training." Its style, said to have been modelled on that of Guevara, is characterized by constant and affected straining after epigram and antithesis, on account of which Lyly and his followers are known as "Euphuists," with whom the subject matter is less important than the manner in which it is expressed. Its influence, though enormous for a few years, was of short duration, and it was the subject of much

ridicule from Ben Jonson, Wither, Drayton and others, down to Scott, in *The Monastery*.

10 [EUPHUES. THE ANATOMY OF WYT.] [AT END OF COPY SHOWN] IMPRINTED AT LONDON, BY THOMAS EAST, FOR GABRIEL CAWOOD. 1579.

First edition. Quarto. Black letter. Title-page lacking.

The bibliography of this book is very uncertain. It was licensed on December 2, 1578, and that year is assigned (with a question) to an edition in the British Museum. Another edition appeared in 1579 and others in 1580 and 1581. During the present year E. P. Dutton & Co. have issued editions of both Euphues *and its continuation (see next number).*

A copy of the 1581 edition is exhibited also.

11 EUPHUES AND HIS ENGLAND. CONTAINING HIS VOYAGE AND ADVENTURES . . . BY JOHN LYLY, MAISTER OF ARTE . . . IMPRINTED AT LONDON FOR GABRIELL CAWOOD . . . 1580.

First edition. Quarto. Black letter.

No perfect copy of this first edition of Lyly's continuation of Euphues *seems to exist. At least one other edition appeared the same year (1580) and another in 1582. The two parts were issued frequently before 1636.*

Robert Greene (1560?–1592)

One of Lyly's foremost "legatees and executors," as his disciples claimed themselves to be, was Robert Greene, who left a larger contribution to the novel literature of his day than any other Elizabethan writer. His non-dramatic works were of four kinds: romantic novels, called by Greene "Love pamphlets," of which *Pandosto* is a good example; patriotic pamphlets, such as *Spanish Masquerado;* "conny-catching" writings, describing the tricks of London swindlers; and the *Repentances,* from which much of Greene's own life and character is learned. Among the last, *A Groats-worth of Wit* is notable for its abusive passage on Shakespeare, the first allusion to the poet in contemporary literature.

"Greene," writes M. Jusserand, "was one of the most original specimens of the unfortunate men who in the time of Elizabeth attempted to live by their pen. He was as remarkable for his extravagances of conduct as for his talents, sometimes gaining money and fame by the success of his writings, sometimes sinking into abject poverty and consorting with the outcasts of society. Of all the writers of the Elizabethan period he is perhaps the one whose life and character we can

best picture to ourselves; for in his last years . . . he wrote with the utmost sincerity autobiographical tales and pamphlets, which are invaluable as a picture of the times; they are, in fact, nothing else than the *Scènes de la Vie de Bohème* of Elizabethan England."

12 MAMILLIA. THE SECOND PART OF THE TRIUMPH OF PALLAS: WHEREIN WITH PERPETUAL FAME THE CONSTANCIE OF GENTLEWOMEN IS CANONISED . . . BY ROBERT GREENE MAISTER OF ARTS, IN CAMBRIDGE. LONDON PRINTED BY TH. C. FOR WILLIAM PONSONBIE. 1593.

Earliest edition known of Part II. Quarto. Black letter. The Halliwell-Phillips copy.

Greene's earliest novel, the first part of which was licensed in 1580, the second in 1583. The first known edition of either part is that of Part I, 1583, a unique copy of which is in the Bodleian Library. The work is a poor imitation of Euphues.

13 PANDOSTO THE TRIUMPH OF TIME. WHEREIN IS DISCOVERED BY A PLEASANT HISTORIE, THAT ALTHOUGH BY THE MEANES OF SINISTER FORTUNE TRUTH MAY BE CONCEALED, YET BY TIME IN SPITE OF FORTUNE IT IS MOST MANIFESTLY REVEALED. PLEASANT FOR AGE TO AVOYD DROWSIE THOUGHTS, PROFITABLE FOR

YOUTH TO ESCHUE OTHER WANTON PASTIMES, AND BRINGING TO BOTH A DESIRED CONTENT . . . By Robert Greene . . . Imprinted at London for I. B. . . . 1592.

Second edition. Quarto. Black letter.

This story, on which The Winter's Tale *was founded, is one of the best known of Greene's novels. It first appeared in 1588, the only known copy of that edition (British Museum) being imperfect. The present copy is the earliest perfect copy of the story known and is the only one of this edition. No less than fifteen other editions were issued before 1700, and several in the eighteenth century, most of them with the title,* The pleasant Historie of Dorastus and Fawnia.

A copy of the edition of 1703, showing the long continued popularity of this romance, is also exhibited.

14 Ciceronis Amor. Tullies Love. Wherein is discoursed the prime of Ciceroes youth . . . A worke full of pleasure as following Ciceroes vaine, who was as conceipted in his youth as grave in his age, profitable as conteining precepts worthie so famous an Orator. Robert Greene in Artibus Magister . . . At London, Printed by Robert Robinson . . . 1589.

First edition. Quarto. Black letter. The Nassau-Heber-Corser-Huth copy, being the only one known of this first edition.

14a GREENES, GROATS-WORTH OF WITTE, BOUGHT WITH A MILLION OF REPENTANCE . . . WRITTEN BEFORE HIS DEATH AND PUBLISHED AT HIS DYEING REQUEST . . . LONDON IMPRINTED FOR WILLIAM WRIGHT. 1592.

First edition. Small octavo. Black letter. Only one other copy is known.

The most famous of Greene's "Repentances," containing the first known allusion to Shakespeare in print: "For there is an upstart Crow," etc.

Another edition appeared in 1596, and several in the next century.

THOMAS LODGE (1558?–1625)

Thomas Lodge, friend and collaborator in playwriting of Robert Greene, was another imitator of Lyly. His best known novel is the pastoral tale *Rosalynde,* later issued as *Euphues Golden Legacie,* which furnished the plot of *As You Like It.* In it the author describes himself as a soldier and sailor offering to his readers "the fruits of his labors that he wrought in the ocean when everie line was wet with a surge, and everie passion countercheckt with by storm." Of the work

Professor Wilbur L. Cross has written: *"Rosalind,* a pastoral composed in the ornate language of *Euphues,* is the flower of Elizabethan romance. It satisfies some of the usual terms in the modern definition of the novel. For it is of reasonable length; it possesses a kind of structure, and closes with an elaborate moral."

15 EUPHUES GOLDEN LEGACIE. FOUND AFTER HIS DEATH IN HIS CELL AT SILEXEDRA. BEQUEATHED TO PHILAUTUS SONNES, NURSED UP WITH THEIR FATHER IN ENGLAND. FETCHT FROM THE CANARIES, BY T. L. GENT. LONDON PRINTED FOR FRANCIS SMETHWICKE . . . 1642.

Quarto. Black letter.

The first edition, entitled Rosalynde, *of which only two copies seem to be known, appeared in 1590; others in 1592 and 1598. There were several other editions in the seventeenth century antedating the present copy. All are very rare.*

16 THE LIFE AND DEATH OF WILLIAM LONG BEARD, THE MOST FAMOUS AND WITTY ENGLISH TRAITOR, BORNE IN THE CITTY OF LONDON. ACCOMPANIED WITH MANYE OTHER MOST PLEASANT AND PRETTIE HISTORIES BY T. L. . . . PRINTED AT LONDON BY RYCHARD YARDLEY AND PETER SHORT . . . 1593.

First edition. Quarto. Black letter.

There seems to be only one other perfect copy, the Bodleian, which belongs to another issue, perhaps an earlier one, without the motto on the title and the dedication to Sir W. Web.

Bartholomew Young (fl. 1577–1598) and the Spanish Influence

To Bartholomew Young the English novel is chiefly indebted for his translation of Montemayor's *Diana,* through which the Spanish pastoral school was introduced into England. Montemayor's work, printed in Spanish about 1559, is thought to have had a distinct influence upon Sidney, and Shakespeare must have been familiar with it in some form. Young's translation existed in manuscript some sixteen years before it was published. It was undertaken as an exercise to keep up his knowledge of Spanish, after a two years' residence in Spain. Between its translation and publication Young made an important contribution to the large number of English translations from the Italian in his rendering into English of Boccaccio's *Amorous Fiammetta.* A translation of *Diana* by Thomas Wilson exists in manuscript in the British Museum.

17 Amorous Fiammetta. Wherein is sette downe a catalogue of all and singular

PASSIONS OF LOVE AND JEALOUSIE, INCIDENT TO AN ENAMORED YONG GENTLEWOMAN . . . FIRST WRYTTEN IN ITALIAN BY MASTER JOHN BOCCACE . . . AND NOW DONE INTO ENGLISH BY B. GIOVANO DEL. M. TEMP. . . . AT LONDON, PRINTED BY I. C. FOR THOMAS GUBBIN, AND THOMAS NEWMAN. ANNO. 1587.

Quarto. Black letter.

18 DIANA OF GEORGE OF MONTEMAYOR: TRANSLATED OUT OF SPANISH INTO ENGLISH BY BARTHOLOMEW YONG OF THE MIDDLE TEMPLE GENTLEMAN. AT LONDON, PRINTED BY EDM. BOLLIFANT, IMPENSIS G. B. 1598

First English edition. Folio.

The book is dedicated to Lady Rich, Sidney's "Stella."

ANTHONY MUNDAY (1553–1633)

Two series of chivalresque romances which kept their popularity throughout the sixteenth and into the seventeenth century were the *Amadis of Gaul* and the *Palmerin* series, both of which were presented in voluminous translations to English readers by Anthony Munday. Emanuel Ford, whose *Parismus* appeared in 1598, was largely influenced by these translations. The *Palmerin* series

began in Spain with *Palmerin d'Oliva,* first printed at Salamanca in 1511. Munday's translation, made from the French version, ran into numerous editions.

19 PALMERIN D'OLIVA. THE MIRROUR OF NOBILITIE, MAPPE OF HONOR, ANATOMIE OF RARE FORTUNES, HEROYCALL PRESIDENT OF LOVE: . . . WRITTEN IN THE SPANISH, ITALIAN AND FRENCH, AND FROM THEM TURNED INTO ENGLISH BY A. M. . . . AT LONDON, PRINTED BY I. CHARLEWOODE, FOR WILLIAM WRIGHT . . . 1588.

First English edition. Quarto. Black letter. One of two or three known perfect copies.

A second part appeared in 1597, and numerous editions of other books of the series before 1700.

SIR PHILIP SIDNEY (1554–1586) AND THE PASTORAL ROMANCE

Of Sidney's contribution to the English novel in his prose pastoral, *Arcadia,* Sir Walter Raleigh says: "The story, with its disguisings, digressions, and cross-purposes, would furnish forth plot enough for twenty ordinary novels; but it was the sentiment of the work, rather than its plot, that procured its popularity and influence in the next

century. The *Arcadia,* in fact, is in some sort a halfway house between the older romances of chivalry and the long-winded 'heroic' romances of the seventeenth century. Action and adventure are already giving way to the description of sentiment, or are remaining merely as a frame on which the diverse-coloured flowers of sentiment may be broidered."

While condemning the conceits of the Euphuists, Sidney introduced a style which was almost as artificial, but his *Arcadia,* a "poem in prose," held its popularity for over one hundred years. It was begun in 1580 for the amusement of his sister, the Countess of Pembroke, famed in Jonson's verse as "Sidney's sister, Pembroke's mother," and was in wide circulation in manuscript copies long before it was printed, in 1590, by William Ponsonby. It is thus the first pastoral romance written in English, although appearing in print the same year as Lodge's *Rosalynde.*

o THE COUNTESS OF PEMBROKES ARCADIA, WRITTEN BY SIR PHILIPPE SIDNEI. LONDON PRINTED FOR WILLIAM PONSONBIE. ANNO DOMINI, 1590.

First edition. Quarto.

The work was revised by the Countess of Pembroke for the second edition, which was printed

in folio in 1593. Other folio editions were published in 1598, 1599, 1605, and 1613. The "thirteenth edition" appeared in 1674.

20a A Contemporary Manuscript of Sidney's Arcadia.

Sidney entirely rewrote the first two books of the Arcadia, *and part of the third, and it was this revised form that was printed in 1590. The manuscript here shown gives the first draft, which has never been printed. The work was not published until four years after Sidney's death, but was circulated among friends of his family in manuscript copies like this one. All the printed editions are from his revised version of the first books.*

21 L'Arcadie De La Comtesse De Pembrok . . . Composé par Messire Philippe Sidney, Chevalier Anglois, Mise en nostre langue, Par I. Baudoin. A Paris . . . M.DC.XXIV . . .

One of the earliest English works of fiction to be translated into French. It was preceded by translations of Greene, and of More's Utopia. *Another French translation of* Arcadia, *by a "gentilhomme François" (afterward acknowledged to be by Mlle. Geneviève Chappelain), appeared at about the same time.*

R. D. (Robert Dallyngton?)

Francesco Colonna's *Hypnerotomachia,* descriptive of the love of the author for the beautiful Polia, was first published by Aldus Manutius in 1499, the book being adorned with one hundred and seventy-two notable woodcuts by an unknown artist, the identity of whom has caused much discussion. The first English translation, dedicated to Sir Philip Sidney, and with an "Epistle" signed "R. D.," appeared in 1592. The work is greatly abridged, and the woodcuts are "debased reminiscences of those famous examples in the Aldine edition."

2 Hypnerotomachia. The Strife of Love in a Dreame. At London, Printed for William Holme . . . 1592.

First English edition. Quarto. Woodcuts.

The book is found with two other imprints, "Printed for John Busbie . . ." and "Printed for Simon Waterson . . ." In 1911 the British Museum selected the Huth copy as one of the fifty books which it was allowed to choose from that collection. A reprint, edited by Andrew Lang, was published in 1890.

Thomas Nash (1567–1601) and Picaresque Fiction

Thomas Nash, the direct forerunner of Defoe, is best known as the founder in England of the picaresque romance, of which the earliest example is his *Unfortunate Traveller, or, The Life of Jacke Wilton,* "describing realistically the shifts and adventures, perils and escapes, of a light-hearted, witty, spring-heeled knave, who goes through all worldly vicissitudes, thus lending himself to his creator's purpose of gaining the opportunity to describe or satirize all classes of society."

This style of fiction began in mediæval times with *Reynard the Fox,* the immediate forerunner of Nash's book being the Spanish novel *Lazarillo de Tormes.* Henry Chettle's *Piers Plain,* 1595, is another novel of the same character as Nash's *Unfortunate Traveller.*

23 The Unfortunate Traveller. Or, The Life of Jacke Wilton . . . Tho. Nashe. London, Printed by T. Scarlet for C. Busby . . . [1594].

First edition. Quarto. Black letter.

The second edition appeared the same year.

THE PLEASANT HISTORY OF LAZARILLO DE TORMES A SPANYARD . . . DRAWEN OUT OF SPANISH, BY DAVID ROWLAND OF ANGLESEY . . . LONDON, PRINTED BY F. H. 1624.

Octavo.

First published about 1553, the first English translation appearing in 1576. The book is shown here on account of its direct influence upon Nash and his school.

EMANUEL FORD (FL. 1598–1607)

In Ford's *Parismus* (1598–1599), extraordinarily popular in its day, is found a survival of the romances of chivalry, with all the artificiality which they later assumed. The author was a follower of Greene, and a Euphuist. He wrote several other romances.

THE MOST FAMOUS DELECTABLE, AND PLEASANT HISTORY OF PARISMUS THE MOST RENOWNED PRINCE OF BOHEMIA . . . THE TENTH IMPRESSION, NEWLY CORRECTED AND AMENDED. LONDON, PRINTED BY A. P. FOR F. COLES . . . M.DC. LXXVII.

Quarto. Two volumes. Frontispieces (the same in both volumes). Black letter.

The first edition appeared in 1598, and a second part was added in 1599. It went through numerous editions before 1700.

Nicholas Breton (1545?–1626?)

Nicholas Breton, author of various religious, satirical, romantic and pastoral writings in prose and verse, was another follower of Lyly.

26 Grimello's Fortunes, With his Entertainment in his travaile. A discourse full of pleasure. London, Printed for E. White . . . 1604.

First edition. Quarto. Black letter.

THE SEVENTEENTH CENTURY AND HEROIC ROMANCE

Translations of Cervantes (1547–1616)

The most important event in the history of fiction during the seventeenth century was the appearance at Madrid, in 1605–1615, of *Don Quixote,* which, translated into English in 1612–1620, was later to exercise so important an influence on many English novelists, among them Fielding, Sterne, Smollett, Thackeray and Dickens. Begun with the object of ridiculing the romances of chivalry, the work expanded into a brilliant picture of Spanish life, with realistic drawing of character and a new kind of humor, at times approaching tragedy and pathos, which became an important element of modern fiction. It has been said of *Don Quixote* that "children turn its leaves, young people read it, grown men understand it, old folk praise it."

The popularity, in England, of the first part probably led to the early translation of the author's *Persiles and Sigismunda.*

The History of the Valorous and Wittie Knight-Errant, Don Quixote of the

MANCHA. TRANSLATED OUT OF THE SPANISH. LONDON PRINTED BY WILLIAM STANSBY . . . 1612.

THE SECOND PART OF THE HISTORY OF THE VALOROUS AND WITTY KNIGHT-ERRANT, DON QUIXOTE OF THE MANCHA. WRITTEN IN SPANISH BY MICHAEL CERVANTES . . . LONDON, PRINTED FOR EDWARD BLOUNT. 1620.

First English editions. Octavo. Two volumes. Engraved title in Part II. Only a few perfect copies are known.

Thomas Shelton's translation. When the second part appeared, the first was reprinted to accompany it. Other editions appeared in 1652 and 1675. In 1687 it was translated by John Phillips, and in 1742 by Charles Jervas, on whose work Smollett based his translation.

28 THE TRAVELS OF PERSILES AND SIGISMUNDA. A NORTHERN HISTORY . . . THE FIRST COPIE, BEEING WRITTEN IN SPANISH; TRANSLATED AFTERWARD INTO FRENCH; AND NOW, LAST, INTO ENGLISH. LONDON, PRINTED BY H. L. FOR M. L. . . . 1619.

First English edition. Octavo.

First published in Madrid in 1617, this passed through eight Spanish editions in two years.

John Barclay (1582–1621)

"According to one view," writes Edward Bensley, in the *Cambridge History of English Literature*, "*Argenis* is simply a political treatise cast in the form of a novel. According to another, it is a perpetual historical allegory; while a third would make it, in all that is essential, a romance. . . . It was among the influences that passed into the heroic novel, and separate signs of it are frequent in the literature of the seventeenth century."

Written in Latin in 1621, it was speedily translated into English, French, Spanish, Italian and Dutch. A translation by Ben Jonson, entered at Stationers' Hall in 1623, was never published.

9 Barclay his Argenis. Or, The Loves of Polyarchus & Argenis. Faithfully Translated out of Latin into English, by Kingsmill Long Esquire. The Second Edition, Beautified with Pictures Together with a Key Prefixed to unlock the whole Story. London Printed for Henry Seile . . . 1636.

Second edition of Long's translation. Quarto. Engraved title-page.

Several Latin editions were published. The first edition of Long's translation appeared in 1625, and a translation by Sir Robert Le Grys in 1628.

Francis Bacon, Viscount St. Albans (1561–1626)

Allied to More's *Utopia* and Barclay's *Argenis,* Bacon's fragment, *The New Atlantis,* offers a scheme for model facilities for scientific research, and is credited with having suggested the foundation of the Royal Society of England and various similar associations. Although written between 1614 and 1618, it was not published until after Bacon's death, when it appeared in *Silva Silvarum.*

30 Silva Silvarum: Or A naturall Historie. In Ten Centuries. Written By The Right Honourable Francis Lo. Verulam Viscount St. Alban . . . London, Printed by J. H. for William Lee . . . 1627.

First edition. Quarto. Portrait and engraved title-page, dated 1627.

Added to the main work is New Atlantis A Worke unfinished, *with separate pagination.*

A fifth edition of Silva Silvarum *appeared in 1639. In 1659* New Atlantis *was issued as a*

supplement to Bushell's abridgment of Bacon's Philosophical Theory.

Francis Godwin, Bishop of Hereford (1562–1633)

Although written about 1602, Bishop Godwin's *Man in the Moone* was not published until after his death. It is thought that Bishop Wilkins borrowed from it for his *Discovery of a New World in the Moon,* published the same year as Godwin's work, and that Cyrano de Bergerac is indebted to it for portions of his *Voyage to the Moon* (1650), a French translation having appeared in 1648. Although Swift is supposed to have derived some ideas for *Gulliver's Travels* from De Bergerac, it seems quite possible that he took them directly from Godwin. In his *History of Literature in Europe,* Hallam wrote: "Godwin himself had no prototype so far as I know except Lucian. He resembles those writers in the natural and veracious tone of his lies . . . He declares positively for the Copernican system, which was uncommon at that time, and he understood surprisingly the principle of gravitation. His book was the only English romance of the first part of the seventeenth century."

Anthony à Wood, in *Athenae Oxoniensis,* de-

scribes Godwin as "a passing great lover of all good literature," and says of his book that, when "it was first heard of, it was considered to be as vain as the opinion of Copernicus or the strange discoveries of the Antipodes."

31 THE MAN IN THE MOONE: OR A DISCOURSE OF A VOYAGE THITHER BY DOMINGO GONZALES THE SPEEDY MESSENGER. LONDON, PRINTED BY JOHN NORTON . . . 1638.

First edition. Octavo. The frontispiece, representing a flying-machine, is repeated on p. 15. Other editions appeared in 1657 and 1768.

RICHARD BRATHWAITE (1588?–1673)

Among the numerous works in verse and prose of Richard Brathwaite are a few tales which entitle him to a place in the history of the novel. Besides the work exhibited, *The Arcadian Princess,* an "allegorical discourse" from the Italian, *The Penitent Pilgrim* and *Panthalia* may be mentioned.

32 THE TWO LANCASHIRE LOVERS: OR THE EXCELLENT HISTORY OF PHILOCLES AND DORICLEA. EXPRESSING THE FAITHFULL CONSTANCY AND MUTUALL FIDELITY OF TWO LOYALL LOVERS . . . BY MUSAEUS PALATINUS . . .

London, Printed by Edward Griffin. For R. B. or his Assignes. 1640.

First edition. Octavo. Engraved title-page.

Although The Excellent History of Philocles and Doriclea *is mentioned on the title-page of Brathwaite's* Ar't asleepe Husband?, *also published in 1640, the story did not appear in that book, probably for lack of space. A plate representing two lovers kneeling before an altar is sometimes bound in this work, either as a frontispiece, or at p. 246. The same plate sometimes appears bound in* Ar't asleepe Husband?

Samuel Gott (b. 1613)

Although we cannot exhibit an early edition of *Nova Solyma,* a modern translation is shown, as it forms a link in the history of English allegory and should not be overlooked. The translator attributed the authorship to Milton, but the author was recently discovered, through an entry in an old publisher's list, to be Samuel Gott. (See article by S. K. Jones, in *The Library,* July, 1910.)

33 Novae Solymae Libri Sex. Londoni, Typis Joannis Legati. MDCXLVIII. [Walter Begley's Translation, 1902.]

Octavo. Two volumes.

First published in Latin in 1648. A second edition appeared in 1649.

Roger Boyle, First Earl of Orrery (1621–1679)

In Roger Boyle's long and wearying *Parthenissa,* with its classic setting and lack of human interest, is found the typical heroic romance, a direct imitation of the French school so popular in England during the latter half of the seventeenth century. These romances reached their full stature in France with the works of Gomberville and de Scudéry, were fostered in the Hôtel de Rambouillet, and translated and imitated by the frequenters of the salons of Mrs. Katherine Philips (the "Matchless Orinda") and the beautiful but pedantic Duchess of Newcastle. They took various forms, historical, Utopian, political and allegorical, other notable English examples being Nathaniel Ingelo's *Bentivolio and Urania,* 1660, George Mackenzie's *Aretina,* 1661, and John Crowne's *Pandion and Amphigenia,* 1665.

34 Parthenissa, That most Fam'd Romance. The Six Volumes Compleat. Composed By the Right Honourable The Earl of Orrery. London, Printed by T. N. for Henry Herringman . . . MDCLXXVI.

First complete edition. Folio. In one volume, paged continuously.

The work first appeared in six volumes, in 1654–69.

---

35 CLELIA. AN EXCELLENT NEW ROMANCE DEDICATED TO MADEMOISELLE DE LONGUEVILLE. WRITTEN IN FRENCH BY THE EXQUISITE PEN OF MONSIEUR DE SCUDERY . . . LONDON, PRINTED FOR HUMPHREY MOSELEY AND THOMAS DRING . . . 1655[–1661].

First English edition. Folio. Five volumes. Allegorical map.

This work by Madeleine de Scudéry, though published under her brother's name, is shown as an example of the numerous French heroic romances which had great vogue in England in the seventeenth century. It appeared in France, in ten volumes, in 1654–1661. The map, known as the "carte de Tendre," for which the author has been much ridiculed, shows the Lake of Indifference, the Sea of Enmity, and the cities of New Friendship, Tenderness, Forgetfulness, etc.

APHRA BEHN (1640–1689)

Of Mrs. Behn's best known novel, *Oroonoko,* Sir Walter Raleigh writes: "In this novel Mrs. Behn is one of the early precursors of the romantic revival, and finds her logical place in that

movement. But her bold conduct of a simple story and her popularity with her contemporaries entitle her also to claim a share in the attempt, faint and ineffective, that the later seventeenth century witnessed, to bring romance into closer relation with contemporary life." Professor Cross calls *Oroonoko* "the first humanitarian novel in England," as its purpose was to awaken Christendom to the horrors of slavery. Mrs. Behn is said to have led an adventurous life, but see on this point *Mrs. Behn's Biography a Fiction,* by Dr. Ernest Bernbaum (1913). She was the first woman writer to live by her pen in England, and wrote popular plays as well as novels. Among the latter are *The Fair Jilt, The Nun, Agnes de Castro* and *The Court of the King of Bantam.*

36 OROONOKO; OR, THE ROYAL SLAVE. A TRUE HISTORY. BY MRS. A. BEHN. LONDON, PRINTED FOR WILL CANNING . . . 1688.

First edition. Sextodecimo.

A collection of Mrs. Behn's novels with the title, The Histories and Novels of the Late Ingenious Mrs. Behn, *appeared in 1696 and went through many editions. A new edition of her works was published in 1915.*

William Congreve (1670–1729)

In the one novel with which the future dramatist, William Congreve, then unknown to fame, began his literary career, he followed Aphra Behn in the attempt to break away from the heroic romance. He made the claim that his was the first novel to observe dramatic laws.

37 Incognita; Or, Love And Duty Reconciled, A Novel. Licens'd Decemb. 22, 1691. London, Printed for Peter Buck . . . 1692.
First edition. Duodecimo.
Other editions appeared in 1700 and 1713.

Mary de la Rivière Manley (1663–1724)

As a follower and imitator of Aphra Behn, Mrs. Manley may properly be classed with the writers of the seventeenth century, although her work appeared in the eighteenth. Her chief notoriety was gained from chronicles of scandal, court intrigues, etc., of which *The New Atalantis* is the best known. She also wrote *The Power of Love: in Seven Novels.*

38 Secret Memoirs and Manners Of Several Persons of Quality Of Both Sexes. From

THE NEW ATALANTIS, AN ISLAND IN THE MEDITERRANEAN . . . WRITTEN ORIGINALLY IN ITALIAN. THE SEVENTH EDITION. LONDON: PRINTED BY J. WATSON . . . M.DCC-XXXVI.

"Seventh edition." Duodecimo. Four volumes.

First published in 1709, and commonly known as The New Atalantis.

DAWN OF THE MODERN NOVEL

JOHN BUNYAN (1628–1688) AND THE ALLEGORY

"To John Bunyan the English novel owes a very great debt. What fiction needed, if it was ever to come near a portrayal of real life, was first of all to rid itself of the extravagances of the romancer and the cynicism of the picaresque storyteller. Though Bunyan was despised by his contemporary men of letters, it surely could be but a little time before the precision of his imagination and the force and charm of his simple and idiomatic English would be felt and then imitated. As no writer preceding him, Bunyan knew the artistic effect of minute detail in giving reasonableness to an impossible story. In *The Pilgrim's Progress* he so mingled with those imaginative scenes of his own the familiar Scripture imagery and the still more familiar incidents of English village life, that the illusion of reality must have been to the readers for whom he wrote well-nigh perfect. The allegories of Barclay and Scudéri could not be understood without keys; Bunyan's Palace Beautiful needed none." *Cross.*

Bunyan made another valuable contribution to the development of fiction in *The Life and Death of Mr. Badman,* with its remarkable description of character.

39 THE PILGRIMS PROGRESS FROM THIS WORLD, TO THAT WHICH IS TO COME: DELIVERED UNDER THE SIMILITUDE OF A DREAM . . . BY JOHN BUNYAN . . . LONDON, PRINTED FOR NATH. PONDER . . . 1678.

First edition. Octavo. A frontispiece, by Robert White, representing the author asleep over a lion's den, appears in one copy of this edition. It is found in a different state in the third and many succeeding editions.

Only four or five perfect copies of this first edition exist. Eleven editions appeared in ten years.

In 1684 the genuine second part of The Pilgrim's Progress *was published, a spurious continuation having appeared in 1683.*

JOSEPH ADDISON (1672–1719)
SIR RICHARD STEELE (1672–1729)

"It is no straining of language to speak of *The Tatler* (1709–1711) and *Spectator* (1711–1712) of Steele and Addison as brilliant examples of prose fiction. Here, for the first time, are the

methods and subjects of the modern novel; all that is wanting is a greater unity and continuity of scheme to make of the *Coverley Papers* in the *Spectator* a serial novel of a very high order. Such continuity as there is in the grouping of incidents round the same characters is due to the idea of a Club, consisting of friends of the author, who assist him in editing the paper, and whose humours and adventures he records." *Raleigh.*

The character sketch, as well as two other forms (the biographical and epistolary) contributing to the novel, had been popular long before it reached a particular development in the *Coverley Papers,* but its treatment by Steele and Addison was original.

o NUMB. I. [–555] THE SPECTATOR [QUOTATION FROM HORACE] TO BE CONTINUED EVERY DAY. THURSDAY, MARCH 1, 1711 [–DECEMBER 6, 1712]. [AT END] LONDON: PRINTED FOR SAM. BUCKLEY . . .

First edition. Folio. Nos. 1–555.

The Sir Roger de Coverley Papers *belong to this first series of the* Spectator, *the character of the knight being briefly sketched by Steele in the second number. The periodical was revived on June 18, 1714, and eighty additional numbers*

were issued; the last was numbered 636, though it was actually 635, as No. 607 was omitted.

Daniel Defoe (1659?–1731)

Robinson Crusoe was published in the sixtieth year of its author, who up to that time had been known chiefly as a voluminous writer of tracts and journalistic contributions. In his recent work on Defoe, Professor William P. Trent writes of *Robinson Crusoe:* "That it was the most lifelike and interesting story of adventure, indeed the most readable fictitious prose narrative that had been written in English, was at once perceived by the public, as is shown by the number of reprintings speedily necessitated and by the abridgments soon issued. That it was a world story, not a merely national or racial one, was proved by the fact" that the first part was in 1720 translated into Dutch, French and German, and that soon all three parts were read in those tongues. Within twenty-five years, there were Italian and Danish versions, and "since that time the book, in whole or in part, has been translated, not only into the chief European languages, but into Latin and ancient Greek and Hebrew, as well as into Arabic, Persian and other tongues. Adaptations, abridgments and imitations have been very numer-

ous; artists and publishers have vied with one another in producing beautiful editions; children of all ages and countries have been brought up on the wonderful story. . . . [Defoe] is the real father of the English novel in the sense that he was the first Englishman to write a truly readable, widely circulated, and permanently valuable prose story dealing with secular human life."

Defoe's other important contributions to fiction, all produced between his sixtieth and sixty-fifth year, and dealing for the most part with adventure or picaresque romance, are *Memoirs of a Cavalier, Captain Singleton, Moll Flanders, The History . . . of the Truly Honorable Colonel Jacque, The Fortunate Mistress* (known as *Roxana*), and *A New Voyage round the World.*

41 THE LIFE AND STRANGE SURPRIZING ADVENTURES OF ROBINSON CRUSOE, OF YORK, MARINER . . . WRITTEN BY HIMSELF. LONDON: PRINTED FOR W. TAYLOR . . . MDCCXIX.

THE FARTHER ADVENTURES OF ROBINSON CRUSOE . . . TO WHICH IS ADDED A MAP OF THE WORLD . . . LONDON: PRINTED FOR W. TAYLOR . . . MDCCXIX.

First editions, the issues with text of first page of preface of Part I ending with word "always"

followed by catchword "apply"; "Breman" and "Merchandize" so spelled on p. 1, "Pilate" on p. 343; and with verso of [A4] in Part II blank. Octavo. Two volumes. Frontispiece in Vol. I and folded map in Vol. II.

The first part was published on April 25, 1719; seventeen days later the second edition appeared, a third twenty-five days after the second, and a fourth on August 8.

The second part was first published in August, 1719, about the same time as the fourth edition of the first part, in which the map was also used. A second edition of the second part, appearing soon after the first, is so called on the title-page. A sequel, entitled Serious Reflections during the Life and Surprising Adventures of Robinson Crusoe, *appeared in August, 1720.*

42 THE LIFE, ADVENTURES, AND PYRACIES, OF THE FAMOUS CAPTAIN SINGLETON . . . LONDON: PRINTED FOR J. BROTHERTON . . . 1720.

First edition. Octavo.

Other editions appeared in 1737, 1754 and 1768.

43 THE FORTUNES AND MISFORTUNES OF THE FAMOUS MOLL FLANDERS, . . . LONDON: PRINTED FOR, AND SOLD BY W. CHETWOOD . . . M DDC XXI. [1721].

First edition, first issue, with misprint in date, and the blank leaf, A 8. Octavo.

The third edition appeared before the end of the next year.

Jonathan Swift (1667–1745)

Gulliver's Travels, described by Edmund Gosse as "that sinister and incomparable masterpiece in which misanthropy reaches the pitch of a cardinal virtue," appeared anonymously in 1726, and whatever Swift's indebtedness to Lucian, Cyrano de Bergerac, Francis Godwin, Defoe, and others may have been, it is certain that his work was an immediate success. "The whole impression sold in a week," wrote Gay; "from the highest to the lowest it is universally read, from the cabinet council to the nursery"; and Lady Mary Montagu says: "Here is a book come out that all our people of taste run mad about," while Arbuthnot prophesied for the work "as great a run as John Bunyan."

"The strength of Swift's work as a contribution to the art of fiction lies in the portentous gravity and absolute mathematical consistency wherewith he develops the consequences of his modest assumptions . . . But the design of the book forbids its classification among works of pure fiction; it is enough to remark that in

Gulliver realism achieves one of the greatest of its triumphs before its ultimate conquest of the novel." *Raleigh.*

44 TRAVELS INTO SEVERAL REMOTE NATIONS OF THE WORLD. IN FOUR PARTS. BY LEMUEL GULLIVER . . . LONDON, PRINTED FOR BENJ. MOTTE . . . MDCCXXVI.

First edition, first issue, with inscription of portrait below, instead of around, the oval, without the Words "Vol. II" on title-page of the second volume, and with separate series of signature-marks and pagination for each part. Octavo. Two volumes. Some copies are printed on large paper.

The book was published on October 28, 1726, and before the end of the year several other editions had appeared. It was translated into both French and Dutch the following year.

ROBERT PALTOCK (1697–1767)

The fame of Robert Paltock, of whose life little is known, rests on one original romance, *Peter Wilkins,* which is modeled on Defoe and Swift, and which tells of a world of flying men and women. The book was a favorite with Coleridge, Southey, Scott, Charles Lamb and Leigh

Hunt. In these days of "flying men," it is interesting to give credence to the suggestion that Paltock named his hero after John Wilkins, Bishop of Chester, author of *The Discovery of a World in the Moone,* who in his *Mathematical Magick* had seriously questioned whether men could acquire the art of flying.

5 THE LIFE AND ADVENTURES OF PETER WILKINS, A CORNISH MAN: RELATING PARTICULARLY, HIS SHIPWRECK, NEAR THE SOUTH POLE . . . BY R. S. A PASSENGER IN THE HECTOR . . . LONDON: PRINTED FOR J. ROBINSON . . . M.DCC.LI.

First edition. Duodecimo. Two volumes. Six plates by Boitard. Plates by Stothard, from the 1816 edition, bound in.

Some copies are said to be dated 1750. A Dublin edition appeared directly after the London one, others in 1783 and 1784, and several in the next century. A reprint of the original edition was published in 1884, with a preface by A. H. Bullen. It was translated into French in 1763, and into German in 1767.

EIGHTEENTH CENTURY REALISTS

Samuel Richardson (1689–1761)

The four great novelists of the eighteenth century —Richardson, Fielding, Smollett and Sterne— have been characterized by Professor Saintsbury as the "Four wheels of the novel wain."

Early in the century interest in the theater declined, though the reading of the older dramatists remained a favorite pursuit. It fell to Samuel Richardson, a prim and conscientious bookseller, from his youth an inveterate story-teller, to discover that a story without the framework necessary for the drama was easier to read than a play, and to give to the world, in *Pamela*, "the first notable English novel of sentimental analysis," heralding "the advent of everyday manners and common people to artistic acceptance." The book, which, like its successors, *Clarissa* and *Sir Charles Grandison,* is characterized by high moral purpose and minuteness of observation, met with immediate and unparalleled success. It was fashionable for great ladies to carry it about in their pockets, it was recommended from the pulpit, and by one writer was placed next to the

Bible. Of *Clarissa,* the author's masterpiece, Dr. Johnson said that it was "the first book in the world for the knowledge it displayed of the human heart."

Richardson's three voluminous novels are written for the most part in the form of letters. They were widely translated, and had countless imitators in France and Germany, while the effect of his work on Rousseau and French emotionalism was very great.

46 PAMELA: OR, VIRTUE REWARDED. IN A SERIES OF FAMILIAR LETTERS FROM A BEAUTIFUL YOUNG DAMSEL, TO HER PARENTS. NOW FIRST PUBLISHED IN ORDER TO CULTIVATE THE PRINCIPLES OF VIRTUE AND RELIGION IN THE MINDS OF THE YOUTH OF BOTH SEXES . . . LONDON: PRINTED FOR C. RIVINGTON . . . MDCCXLI [–XLII].

First edition. Duodecimo. Four volumes.

This edition appeared in January, and is said to have been followed by a second in February, a third in March, and a fourth in May. It was at once translated into French, and was dramatized by Voltaire.

47 CLARISSA. OR, THE HISTORY OF A YOUNG LADY . . . PUBLISHED BY THE EDITOR OF

PAMELA. . . . LONDON: PRINTED FOR S. RICHARDSON . . . M.DCC.XLVIII.

First edition. Duodecimo. Seven volumes. Autograph letter, from Richardson to Edward Young, inserted.

A fourth edition in eight volumes appeared in 1851, and was followed by numerous others. Within a few years of its publication, translations appeared in French, German, Italian and Dutch.

HENRY FIELDING (1707–1754)

"With the publication of *Clarissa Harlowe* and *Tom Jones* the novel has found its art and fit subject matter. . . . The novel as Richardson left it was a sober dissection of the heart. With Fielding it was perhaps a no less serious effort, though its purpose was clouded by extravagant wit and humour. Richardson was reaching the inner life through sentimentalism; Fielding, through our vices and follies." *Cross.*

Fielding began his first novel, *Joseph Andrews,* "written in imitation of the manner of Cervantes," as a parody of Richardson's *Pamela,* but soon forgot his purpose in an entirely new style of writing, which he felt obliged to defend when he came to write the preface of the book. It was followed by *Jonathan Wild* (1743), *Tom Jones*

(1749), and *Amelia* (1751). Of *Tom Jones,* on account of which the title of "Father of the English Novel" has been claimed for its author, Sir Walter Raleigh writes: "Common life is the material of the story, but it is handled here for the first time with the freedom and imagination of a great artist." Its sale was enormous, and Millar, the publisher, gave Fielding one hundred pounds more than the amount agreed upon, on account of its success.

48 THE HISTORY OF THE ADVENTURES OF JOSEPH ANDREWS, AND OF HIS FRIEND MR. ABRAHAM ADAMS. WRITTEN IN IMITATION OF THE MANNER OF CERVANTES, AUTHOR OF DON QUIXOTE . . . LONDON: PRINTED FOR A. MILLAR . . . M.DCC.XLII.

First edition. Duodecimo. Two volumes.

The third edition appeared the next year.

49 THE HISTORY OF TOM JONES, A FOUNDLING . . . BY HENRY FIELDING, ESQ; . . . LONDON: PRINTED FOR A. MILLAR . . . MDCCXLIX.

First edition. Duodecimo. Six volumes.

The second edition, in four volumes, was issued the same year, and the third in 1750. It was translated into French, German, Spanish, Dutch,

Russian and Swedish, and was dramatized at home and abroad.

Tobias George Smollett (1721–1771)

To Smollett, whose work is characterized by broad comedy and exaggerated caricature, together with a revival of the picaresque, the English novel owes, among other types, the British sailor, found in the author's *Adventures of Roderick Random,* the first realistic novel of the sea. Between *Roderick Random,* which is written in imitation of *Gil Blas,* and his last and best novel, *The Expedition of Humphry Clinker,* called by Thackeray "the most laughable story that has ever been written since the goodly art of novel-writing began," Smollett published *The Adventures of Peregrine Pickle* (1751), *The Adventures of Ferdinand, Count Fathom* (1753), and *The Adventures of Sir Launcelot Greaves* (1762), the last a direct imitation of *Don Quixote.*

50 The Adventures Of Roderick Random . . . London: Printed for J. Osborn . . . MDCCXLVIII.

First edition. Duodecimo. Two volumes.

A third edition appeared in 1750, a seventh in 1766, and several others before the end of the century.

51 THE EXPEDITION OF HUMPHRY CLINKER. BY THE AUTHOR OF RODERICK RANDOM . . . LONDON, PRINTED FOR W. JOHNSTON . . . MDCLXXI. [1771].

First edition, first issue, the first volume being one of the copies to contain the error in date (1671 instead of 1771). Duodecimo. Three volumes.

A second edition appeared the following year, another in 1774, and an Edinburgh edition in 1788.

LAURENCE STERNE (1713–1768)

"He is not a fifth wheel to the coach by any means: he is the fourth and almost the necessary one. . . . Certainly never was there a style which more fully justified the definition given by Buffon, in Sterne's own time, of style as the *very* man. Falsetto, 'faking', vamping, shoddy—all manner of terms may be heaped upon it. . . . Only, once more, if it did not exist we should be ignorant of more than one of the most remarkable possibilities of the English language.

Thus, in almost exactly the course of a technical generation—from the appearance of *Pamela* in 1740 to that of *Humphry Clinker* in 1771—the wain of the novel was solidly built, furnished with four main wheels to move it, and set a-going to travel through the centuries." *Saintsbury.*

52 THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN . . . VOL. I [–IX]. 1760 [–1767].

First edition. Duodecimo. Nine volumes. Frontispiece by Ravenet, after Hogarth, in Vol. III.

Though it has been stated that the first two volumes appeared in York in 1759, no volumes with that date have been discovered. The second edition of Vol. I appeared in 1760, with a plate by Ravenet, after Hogarth; Vol. III of the first edition, with the Hogarth frontispiece, was issued in 1761, and is the first to bear an imprint on the title-page (London, Dodsley). Volumes V–IX, 1762–1767, were issued by Becket and Dehondt.

In all copies, Vols. V, VII and IX of the original edition contain Sterne's autograph.

53 A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY. BY MR. YORICK . . . LONDON:

PRINTED FOR T. BECKET AND P. A. DE HONDT . . . MDCCLXVIII.

First edition. Duodecimo. Two volumes. Large paper copy, with inserted leaf of advertisement.

Other editions appeared in 1770, 1778, 1782, and 1792 (with plates after Stothard). In 1885 a facsimile reprint of the first edition was issued by The De Vinne Press.

SARAH FIELDING (1710–1768)

Notwithstanding the fact that the title-page of Miss Fielding's first novel, *David Simple,* an "exaltation of friendship," stated the work to be "by a lady," it was attributed to Henry Fielding, who denied its authorship in the preface which he wrote for the second edition.

With something of her brother's humor, but with little knowledge of the world to give reality to her presentation of picaresque romance, Miss Fielding was rather a follower of Richardson, who, delighted with the implied flattery, paid her high compliments upon her knowledge of the human heart.

4 THE ADVENTURES OF DAVID SIMPLE . . . IN THE SEARCH OF A REAL FRIEND. BY A

LADY . . . LONDON: PRINTED FOR A. MILLAR . . . M.DCC.XLIV.

First edition. Duodecimo. Two volumes.

The second edition appeared the same year, and a supplement in 1752.

ELIZA HAYWOOD (1693?–1756)

Mrs. Haywood, author in 1725 of *Memoirs of a Certain Island adjacent to Utopia,* is often classed with Mrs. Manley as an imitator of Mrs. Aphra Behn. Her best novels, however, written twenty-five years after her early ones, "when the art of the novelist had been new-created by Richardson, Fielding and Smollett," are *The History of Miss Betsy Thoughtless* and *The History of Jemmy and Jenny Jessamy.*

55 THE HISTORY OF MISS BETSY THOUGHTLESS . . . DUBLIN. PRINTED FOR OLIVER NELSON . . . MDCCLI.

Duodecimo. Four volumes.

A London edition appeared the same year.

FRANCIS COVENTRY (D. 1759?)

In *Pompey the Little,* a favorite with Lady Mary Montagu, Coventry furnished one of the earliest

examples of that type of satirical novel in which abuse is hurled at real persons through the medium of animals or inanimate objects. The characters of *Pompey* were intended to portray well known ladies of the time.

6 THE HISTORY OF POMPEY THE LITTLE: OR, THE LIFE AND ADVENTURES OF A LAP-DOG . . . LONDON: PRINTED FOR M. COOPER . . . MDCCLI.

First edition. Duodecimo. Frontispiece by Boitard.

CHARLES JOHNSTONE (1719?–1800?)

Johnstone's *Chrysal, or the Adventures of a Guinea,* is one of the cleverest as well as the fiercest and most scurrilous of the novels of the type of *Pompey the Little.* It shows the influence of Smollett.

7 CHRYSAL; OR THE ADVENTURES OF A GUINEA: BY AN ADEPT . . . A NEW EDITION . . . EMBELLISHED WITH PLATES . . . LONDON: PRINTED FOR HECTOR M'LEAN . . . 1821.

Octavo. Three volumes. Colored aquatints by Maddock and W. Read, after J. and E. F. Burney, and others.

The first edition appeared in 1760–1765 and was often reprinted.

Charlotte Lennox (1720–1804)

Mrs. Charlotte Lennox's *Female Quixote* is a belated satire on the sentimentalism of the heroic romance. Her novels and plays were extravagantly admired by Dr. Johnson, who, at a supper given in her honor at his Club, presented her with bay-leaves decking a huge apple pie, and crowned her head with laurel.

58 The Female Quixote; Or, The Adventures Of Arabella . . . London: Printed for A. Millar . . . M.DCC.LII.

First edition. Duodecimo. Two volumes.

Frances Sheridan (1724–1766)

The *Memoirs of Miss Sidney Bidulph,* by the mother of Richard Brinsley Sheridan, is a melancholy novel of some power, written in the manner of Richardson, to whom it is dedicated. Dr. Johnson's comment upon it, addressed to the author, was: "I know not, madam, whether you have a right, upon moral principles, to make your readers suffer so much."

59 MEMOIRS OF MISS SIDNEY BIDULPH, EXTRACTED FROM HER OWN JOURNAL . . . DUBLIN: PRINTED BY AND FOR G. FAULKNER. MDCCLXI.

First edition. Duodecimo. Two volumes.

SAMUEL JOHNSON (1709–1784)

Appearing at a time when the great lexicographer was at the height of his intellectual power, although written in the evenings of one week (it has been said, to pay the funeral expenses of his mother), *Rasselas* at once contains some of Johnson's best writing, and is his one contribution to the realm of the novel. The question has been raised as to whether the gloomy and powerful work may be regarded as a novel at all, but its importance in this connection lies in the fact that the hold of fiction upon the popular mind had become so great, that, when he wished to teach a moral lesson, Johnson chose the novel as his medium of expression.

60 THE PRINCE OF ABISSINIA. A TALE . . . LONDON: PRINTED FOR R. AND J. DODSLEY . . . M DCC LIX.

First edition. Octavo. Two volumes. With presentation inscription to Gabriel Piozzi from

Johnson's friend, Mrs. Hester Lynch Thrale, afterwards Mrs. Piozzi.

The second edition was published the same year, and it reached a fifth in 1775. A facsimile of the first edition appeared in 1884.

The words "The History of Rasselas," by which title the book is better known, did not appear upon the title-page until after Johnson's death.

Oliver Goldsmith (1728–1774)

"Whether the book [*Vicar of Wakefield*] is still much read it would be hard to say; for when a work has, so to speak, entered into the blood of a literature, it is often more recollected and transmitted by oral tradition than actually studied. But in spite of the inconsistencies of the plot, and the incoherencies of the story, it remains, and will continue to be, one of the first of our English classics. Its sweet humanity, its simplicity, its wisdom and its common-sense, its happy mingling of character and Christianity, will keep it sweet long after more ambitious and, in many respects, abler works have found their level with the great democracy of the forgotten." *Life of Oliver Goldsmith, by Austin Dobson.*

THE VICAR OF WAKEFIELD: A TALE. SUPPOSED TO BE WRITTEN BY HIMSELF . . . SALISBURY: PRINTED BY B. COLLINS, FOR F. NEWBURY . . . MDCCLXVI.

First edition. Duodecimo. Two volumes.

This first edition appeared on March 12, and was followed by a second in May and a third in August, as well as by unauthorized reprints published in London and Dublin. In his bibliography J. P. Anderson mentions ninety-six separate editions before 1890. It has been translated into almost every European language.

THE NOVEL OF PURPOSE

Henry Brooke (1703?–1783)

The impulse to teach or arouse through fiction may be felt, in English literature, as early as More's *Utopia.* In France it was strongly manifested in the works of the Encyclopædists, Rousseau and Condorcet, who were followed and imitated during the latter part of the eighteenth century by an English school of writers, which may be divided broadly into two classes, the pedagogic and the revolutionary. The former class began with Henry Brooke's *Fool of Quality,* which, though poorly constructed, contains noble thoughts on the training of a Christian gentleman.

62 The Fool Of Quality; Or, The History Of Henry Earl of Moreland . . . By Mr. Brooke. London: Printed for W. Johnston . . . MDCCLXVI [–LXX].

First edition. Duodecimo. Five volumes.

John Wesley brought out an abridged edition in 1780, and it was republished in 1859 by Charles Kingsley, who considered that "readers could learn from it more of that which is pure,

sacred and eternal, than from any book published since Spenser's Faerie Queene."

Thomas Day (1748–1789)

The pedagogic novel was interestingly developed by Thomas Day in *Sandford and Merton,* a work intended for the education of parents in the training of children as well as for the amusement and instruction of the children themselves. Day was one of the first to cry out against the fashionable delicacy of the heroine of fiction, and to demand for her a more robust life and education.

3 The History Of Sandford And Merton, A Work Intended for the Use of Children . . . London: Printed for J. Stockdale . . . MDCCLXXXIII [–IX].

First edition. Duodecimo. Three volumes. Frontispiece by Medland, after Stothard, in Vol. III.

Robert Bage (1728–1801) and the Revolutionary Novel

Robert Bage exemplifies the Revolutionary School of novelists (for the most part of minor importance), who, influenced by the principles of

the French Revolutionists, echoed the thought and radical opinions of the times. Scott reprinted three of Bage's novels in the *Novelists' Library.*

In addition to Bage and the Godwins, examples of whose works are exhibited, Thomas Holcroft, Mrs. Elizabeth Inchbald, Mrs. Amelia Opie and Mrs. Charlotte Smith may be mentioned as typifying this school.

64 HERMSPRONG; OR, MAN AS HE IS NOT. A NOVEL . . . LONDON: PRINTED FOR WILLIAM LANE . . . M.DCC.XCVI.

First edition. Duodecimo. Three volumes.

MARY WOLLSTONECRAFT GODWIN (1759–1797)

In *Mary,* based on wrongs sustained by her sister, we find Mary Wollstonecraft Godwin expressing the same theories which she put forth in her *Vindication of the Rights of Women.* It is, in a way, our first feminist novel, having a direct bearing upon questions which have become prominent in modern fiction.

65 MARY, A FICTION . . . LONDON: PRINTED FOR J. JOHNSON . . . MDCCLXXXVIII.

First edition. Small octavo.

William Godwin (1756–1836)

Perhaps the best novels of the Revolutionary School are William Godwin's *Caleb Williams* and *St. Leon,* which are Gothic romances as well, the former being our first detective story, and the latter dealing with Rosicrucian mysteries. That they have interest is evidenced by the fact that when *Waverley* appeared anonymously it was attributed to Godwin by his admirers.

6 Things As They Are; Or, The Adventures of Caleb Williams. By William Godwin . . . London: Printed For B. Crosby . . . 1794.

First edition. Duodecimo. Three volumes.

Other editions appeared in 1796, 1816 and 1846.

THE REVIVAL OF ROMANCE

Horace Walpole (1717–1797) and Gothic Romance

In *The Castle of Otranto,* the novel with which the eccentric master of Strawberry Hill founded a new school of romance, an attempt was made to blend the extravagance of the early romances with the realism of the eighteenth century novels. Contemporary characters and conversation are introduced in a Gothic setting, and a free rein is given to the imagination, especially in the introduction of the supernatural and the element of unreasoning terror. The popularity of this so-called Gothic school of romance continued well into the nineteenth century, when further German elements were added to it. Its influence is evidenced in America in much of the work of Irving, Poe and Hawthorne.

67 The Castle of Otranto, a Story: translated by William Marshall, Gent., from the original Italian of Onuphrio Muralto, Canon of the Church of St. Nicho-

LAS AT OTRANTO . . . LONDON: PRINTED FOR THO. LOWNDES . . . MDCCLXV.

First edition. Octavo.

A second edition, in which the pretense of an early original was dropped, appeared the same year.

CLARA REEVE (1729–1807)

Shocked by what she considered Walpole's failure to achieve his end in *The Castle of Otranto,* Miss Reeve attempted in *The Champion of Virtue* to write a Gothic story, at the same time keeping within "the utmost verge of probability." "The novel," she declared in her celebrated definition, "is a picture of real life and manners, and of the times in which it is written. The romance, in lofty and elevated language, describes what never happened, nor what is likely to happen."

8 THE CHAMPION OF VIRTUE. A GOTHIC STORY. BY THE EDITOR OF THE PHOENIX; A TRANSLATION OF BARCLAY'S ARGENIS . . . PRINTED FOR THE AUTHOR, BY W. KEYMER, COLCHESTER . . . M.LCC.LXXVII [sic].

First edition. Duodecimo. Frontispiece.

Thirteen editions appeared between 1778 and 1886, all with the title, The Old English Baron.

William Beckford (1759–1844) and Oriental Romance

In 1704–1717 new interest in Eastern wonders and superstitions had been wakened by Antoine Galland's French translation of *The Arabian Nights,* and humorous and satirical adaptations were attempted by Anthony Hamilton and Voltaire. They were imitated by the extravagant collector, William Beckford, whose mansion, named Fonthill Abbey, was built with mysterious windings and furnished with oriental splendor. He wrote *Vathek,* his *Arabian Tale,* in French, but prior to its publication in Lausanne and Paris in 1787 it was translated from the manuscript into English by Samuel Henly, and issued in London without the author's consent.

69 An Arabian Tale, From An Unpublished Manuscript: With Notes Critical And Explanatory. London: Printed for J. Johnson . . . MDCCLXXXVI.

First edition of Vathek, *which preceded the authorized French edition. Octavo. Large paper copy, from the collection of Mrs. Piozzi.*

Rudolf Eric Raspe (1737–1794)

Raspe's name was not associated during his lifetime with the work by which he is chiefly remembered, and for which he seems to have drawn on two sources, namely, the personal reminiscences of Baron Hieronymus von Munchausen, an eccentric old German soldier, and his own commonplace-book, which he had stored with absurd exaggerations and farcically mendacious tales of adventures gathered from his varied reading. Originally a book of forty-nine pages, *Baron Munchausen's Narrative of his Marvellous Travels* was later enlarged by fifteen chapters by a clerk in the employ of Kearsley, the bookseller, who had bought the manuscript and wished to increase its popularity, which soon became world-wide. It is said to have been translated into more languages than any English book, with the exception of *The Pilgrim's Progress, Robinson Crusoe* and *Gulliver's Travels.* Of it Mr. Thomas Seccombe has written: "The book's permanent literary interest attaches exclusively to Raspe's original chapters, the spontaneity and dry humour of which can hardly be surpassed. Raspe worked in the spirit of Lucian and Rabelais."

70 BARON MUNCHAUSEN'S NARRATIVE OF HIS MARVELLOUS TRAVELS AND CAMPAIGNS IN RUSSIA. HUMBLY DEDICATED AND RECOMMENDED TO COUNTRY GENTLEMEN . . . OXFORD: PRINTED FOR THE EDITOR . . . MDCCLXXXVI.

First edition. Duodecimo.

"It has been said in the Dictionary of National Biography *that the first edition was published in London at the end of 1785 [no copy is known], but we are informed that this is an error and that the above edition, published in Oxford, December, 1785, and predated 1786, is really the first: we have so considered it. The first German edition, translated by the poet Burger, appeared in 1787."* Henrietta C. Bartlett.

Four other editions appeared in 1786, and a seventh, with a supplementary chapter, in 1793.

ANN RADCLIFFE (1764–1823)

The Romantic School reached its highest development before Scott in the works of Mrs. Radcliffe, who, between 1789 and 1797, published five Gothic romances—*The Castles of Athlin and Dunbayne, A Sicilian Romance, The Romance of the Forest, The Mysteries of Udolpho* and *The Italian.* The last two novels

were her best. Both were speedily translated into French and the latter was dramatized as *The Italian Monk.* Mrs. Radcliffe's ability to suggest without actually using the terror of the supernatural, and her power of description, both of scenery and events, give her a distinctive place in the history of fiction, whether or not she possessed the positive genius attributed to her by Scott.

1 THE MYSTERIES OF UDOLPHO, A ROMANCE . . . BY ANN RADCLIFFE . . . LONDON: PRINTED FOR G. G. AND J. ROBINSON . . . 1794.

First edition. Octavo. Four volumes.
A sixth edition appeared in 1806.

MATTHEW GREGORY LEWIS (1775–1818)

Inspired by the perusal of *The Mysteries of Udolpho,* Lewis's *Ambrosio, or The Monk* was written in ten weeks at The Hague, when the author was twenty years old. He had been deeply impressed and influenced by *The Sorrows of Werther,* having met Goethe at Weimar. His work is filled with necromancy and magic, and is boyish and vulgar, but was admired by a generation who demanded the terror style in fiction.

72 AMBROSIO, OR THE MONK: A ROMANCE. BY M. G. LEWIS . . . THE FOURTH EDITION, WITH CONSIDERABLE ADDITIONS AND ALTERATIONS. LONDON: PRINTED FOR J. BELL . . . 1798.

Fourth edition. Duodecimo. Three volumes.

The first edition appeared in 1795.

REGINA MARIA ROCHE (1764?–1845)

Miss Roche won immense popularity through the publication of the sentimental *Children of the Abbey,* which almost rivaled Mrs. Radcliffe's *Mysteries of Udolpho* in popular affection. She produced several other novels of a similar nature, which were eagerly read in their day, but which seem to the modern reader vapid and absurd.

73 THE CHILDREN OF THE ABBEY, A TALE . . . BY REGINA MARIA ROCHE . . . LONDON: PRINTED FOR WILLIAM LANE . . . M.DCC. XCVI.

First edition (?). *Duodecimo. Four volumes. Frontispiece.*

A later date—1798—is assigned to Children of the Abbey *in the* Dictionary of National

Biography *and elsewhere. There were many early editions.*

Percy Bysshe Shelley (1792–1822)
Mary Wollstonecraft Shelley (1797–1851)

Although of a later date than the Gothic novels already described, Mrs. Shelley's *Frankenstein* is included in this division, as it is not only conceded to be the best written novel that this school produced, but is also one of the most horrible. Shelley's own contributions to the novel, *Sastrozzi* and *St. Irvyne,* also adopted the terror style, but have been characterized as two of the feeblest books ever written by a man of the greatest genius.

4 St. Irvyne; Or, The Rosicrucian; A Romance. By A. Gentleman Of The University of Oxford. London: Printed for J. J. Stockdale . . . 1811.

First edition. Duodecimo.

"There seems to have been a remainder of the book unsold in 1822; for copies are frequently found made up from the original sheets, with a fresh title-page . . . with the date 1822." The Shelley Library, by Buxton Forman.

75 FRANKENSTEIN; OR, THE MODERN PROMETHEUS . . . LONDON: PRINTED FOR LACKINGTON . . . 1818.

First edition. Duodecimo. Three volumes.

JANE PORTER (1776–1850) AND HISTORICAL ROMANCE

Side by side with the Gothic romance, and closely allied to it, flourished the historical romance, which was revived by the appearance, in 1762, of *Longsword,* a tale of chivalry attributed to the Rev. Thomas Leland of Dublin. Not until 1783, however, did Sophia Lee begin the publication of her *Recess,* which marks the beginning of a line of historical novels that continued until they reached their perfection in Scott. Miss Porter's *Thaddeus of Warsaw* and *Scottish Chiefs* are some of the few prior to *Waverley* which have survived, although there seems to be no truth in her claim that Scott imitated her, whereas he did acknowledge his debt to Mrs. Radcliffe, and to the antiquary Joseph Strutt, whose *Queenhoo-Hall,* left unfinished by the author, he completed hastily in 1808.

76 THE SCOTTISH CHIEFS, A ROMANCE . . . BY MISS JANE PORTER . . . LONDON: PRINTED

FOR LONGMAN, HURST, REES, AND ORME . . . 1810.

First edition. Octavo. Five volumes.

The third edition appeared in 1816, and was dedicated to the poet Thomas Campbell, who had sent the author a sketch of Wallace's life. The work was translated into German and Russian, and was proscribed by Napoleon.

THE NOVEL OF DOMESTIC SATIRE

Frances Burney, Madame d'Arblay (1752–1840)

"She had very little inventive power; her best novel, *Evelina,* has no plot worth speaking of. She never wrote really well. . . . What, then, was it in *Evelina,* and in part in *Cecilia* (with a faint survival even into *Camilla*), which turned the heads of such a *town* as Johnson and Burke, Walpole and Windham, and many others—which, to persons who can see it, makes the books attractive to-day, and which should always give their author a secure and distinguished place in the great torch-race of English fiction-writers? It is this—that Miss Burney had a quite marvellous faculty of taking impressions of actual speech, manners, and to a certain extent character: that she had, at any rate for a time, a corresponding faculty of expressing, or at least reporting, her impressions. Next (and perhaps most of all), that she had the luck to come at a moment when speech and manners were turning to the modern; and lastly, that she was content . . . to let her faculty of expression work, au-

tomatically and uninterfered with, on the impressions, and thereby give us a record of them for all times." *Saintsbury.*

7 EVELINA, OR, A YOUNG LADY'S ENTRANCE INTO THE WORLD. LONDON: PRINTED FOR T. LOWNDES . . . M.DCC.LXXVIII.

First edition. Duodecimo. Three volumes.

"[*Dr. Johnson*] *got it almost by heart, and mimicked the characters with roars of laughter. Sir Joshua Reynolds took it up at table, was so absorbed in it that he had to be fed whilst reading, and both he and Burke sat up over it all night. No story since* Clarissa Harlowe *had succeeded so brilliantly. Miss Burney expressed her delight on hearing some of this news by rushing into the garden and dancing round a mulberry tree—a performance which in her old age she recounted to Sir W. Scott.*" Leslie Stephen.

MARIA EDGEWORTH (1767–1849)

Early falling under the influence of Thomas Day, Miss Edgeworth produced her *Parent's Assistant,* in six volumes, and the *Moral Tales,* illustrating her father's principles of education; but her fame rests on her development of the society novel, *Belinda* being the best of this group of her works,

and on her creation, as the author of *Castle Rackrent,* of what may be called the novel of nationality. Scott acknowledged that it was the success of this book which caused him to endeavor to do for Scotland what Miss Edgeworth had accomplished for Ireland. Her work, while all more or less didactic, shows a remarkable combination of education, sense, taste, humor and pathos.

78 CASTLE RACKRENT; AN HIBERNIAN TALE. TAKEN FROM FACTS AND FROM THE MANNERS OF THE IRISH SQUIRES, BEFORE THE YEAR 1782. BY MARIA EDGEWORTH . . . THE FIFTH EDITION. LONDON: PRINTED FOR J. JOHNSON AND CO . . . 1810.

Fifth edition. Octavo. Author's presentation copy.

First published in 1800, it reached a third edition in 1801.

79 BELINDA . . . BY MARIA EDGEWORTH . . . [VIGNETTE] LONDON: BALDWIN & CRADOCK . . . 1833.

Duodecimo. Two volumes. Frontispieces and vignettes after W. Harvey. (Vols. XI and XII of her Tales and Novels, published in eighteen volumes.)

First published in three volumes in 1801.

Jane Austen (1775–1817)

The six novels which made Jane Austen famous were written in two groups—the first consisting of *Pride and Prejudice, Sense and Sensibility* and *Northanger Abbey,* chiefly between 1796 and 1798; the second, *Mansfield Park, Emma* and *Persuasion,* from 1811 to 1816. The order of publication, however, is as follows: *Sense and Sensibility,* 1811 (nearly fourteen years after it was written); *Pride and Prejudice,* 1813; *Mansfield Park,* 1814; *Emma,* 1816; and the others, the year after Miss Austen's death. Her life was spent quietly in the south of England, where most of her scenes, depicted with amazing clarity and realism, are laid, and only a late and partial appreciation was won during her lifetime by the work which she herself likened to miniature painting, "on which I work with so fine a brush as produces little effect after much labor."

"That young lady," said Scott, "had a talent for describing the involvements, feelings and characters of ordinary life, which is to me the most wonderful I have ever met with. The big bow-wow I can do myself like any one going; but the exquisite touch, which renders commonplace things and characters interesting from the truth of the description and the sentiment, is denied

me. What a pity so gifted a creature died so early!"

80 PRIDE AND PREJUDICE: A NOVEL . . . BY THE AUTHOR OF "SENSE AND SENSIBILITY" . . . LONDON: PRINTED FOR T. EGERTON . . . 1813.

First edition. Duodecimo. Three volumes.

81 NORTHANGER ABBEY: AND PERSUASION. BY THE AUTHOR OF "PRIDE AND PREJUDICE," "MANSFIELD PARK," &C. WITH A BIOGRAPHICAL NOTICE OF THE AUTHOR . . . LONDON: JOHN MURRAY . . . 1818.

First edition. Duodecimo. Four volumes.

"Northanger Abbey *is primarily a comic version of the Gothic romance, and is thus to be classed with the great burlesques,* Don Quixote *and* Joseph Andrews." Cross.

FROM WAVERLEY TO 1870

Sir Walter Scott (1771–1832) and the Culmination of the Historical Novel

The novels and tales produced by Sir Walter Scott, "the first of the modern race of giants in fiction," between the anonymous appearance of *Waverley* in 1814 and the completion, the year before his death, of the last of the Waverley Novels, *Count Robert of Paris* and *Castle Dangerous,* number more than thirty.

Dr. T. F. Henderson, in the *Cambridge History of English Literature,* speaks as follows of the influence which Scott exerted over the novel: "In fiction he may almost be reckoned the founder of the historical romance, in which he has had many successors, both in this country and abroad; and, if Smollett was his predecessor in the Scottish novel, . . . Scott may be deemed the originator of a pretty voluminous Scottish romantic school, of which the most distinguished representative is R. L. Stevenson; while, with Smollett and Galt, he was the forerunner of a vernacular school of fiction which, within late years, devel-

oped into a variety to which the term *kailyard* has, with more or less appositeness, been applied. On the Continent, Scott shared with Byron a vogue denied to all other English writers except Shakespeare, and his influence was closely interwoven with the romantic movement there, and, more especially, with its progress in France."

82 WAVERLEY; OR, 'TIS SIXTY YEARS SINCE . . . EDINBURGH, PRINTED BY JAMES BALLANTYNE AND CO. . . . FOR ARCHIBALD CONSTABLE AND CO. . . . 1814.

First edition, with "our" instead of "your" the second word in Vol. II, p. 136, l. 1. Duodecimo. Three volumes. Original drab boards.

"The First Edition [which appeared on July 7] consisted of 1000 copies. So great was its popularity that three more editions were called for before the end of the year. The First Edition was sold within five weeks; the Second Edition, of 2000 copies, appeared before the end of August; the Third Edition, of 1000 copies, was published in October; and a Fourth, of a like number, appeared in November. These were followed by a Fifth Edition, of 1000 copies, January, 1815; the Sixth Edition, of 1500 copies, June, 1816; the Seventh Edition, of 2000 copies, October, 1817; and the Eighth Edition, of 2000

copies, April, 1821." George Watson Cole, in the Church Catalogue.

83 IVANHOE; A ROMANCE, BY "THE AUTHOR OF WAVERLEY," &C. . . . EDINBURGH: PRINTED FOR ARCHIBALD CONSTABLE AND CO. . . . 1820.

First edition. Octavo. Three volumes.

Published on December 18, 1820. Before the end of the year a second edition appeared. This, Scott's first attempt outside of Scottish history, "at once achieved the popularity which it has always enjoyed, and was more successful in England than any of the so-called Scottish novels. *It was Scott's culminating success in a book-selling sense, and marked the highest point both of his literary and social prosperity." It was issued with better presswork and on finer paper than his earlier works, with the price raised from eight to twelve shillings, but 12,000 copies were sold.*

84 KENILWORTH; A ROMANCE. BY THE AUTHOR OF "WAVERLEY," "IVANHOE," &C. . . . EDINBURGH: PRINTED FOR ARCHIBALD CONSTABLE AND CO. . . . 1821.

First edition. Octavo. Three volumes.

Issued in January in the same form that had been adopted for Ivanhoe. *It was one of the*

most successful of Scott's novels at the time of its publication.

Charles Robert Maturin (1782–1824) and the Renovation of Gothic Romance

The hold which the Gothic romance had on popular imagination is evidenced by its continuation, with more artistic development, up to the middle of the nineteenth century. The first of its nineteenth century "renovators" (so called by Professor Cross) was Charles Robert Maturin, who wrote in the preface of his first romance, *The Fatal Revenge, or The Family of Monturio,* 1807: "I have presumed to found the interest of a romance on the passion of supernatural fear, and on that almost alone." His strength lies largely in his power of suggestion, felt especially in his best book, *Melmoth the Wanderer,* which introduces the Rosicrucian idea, very popular among his fellow-writers. The influence of his work was so much felt in France that Balzac undertook a continuation of it.

85 Melmoth The Wanderer . . . Edinburgh: Printed for Archibald Constable and Company . . . 1820.

First edition. Duodecimo. Four volumes.

Susan Edmonstone Ferrier (1782–1854)

Miss Ferrier, for twenty years a friend of Scott, had keen humor and marked ability in sketching character. The one important caricature that she created, the woman who is always quoting the opinions of an absent friend, is found in *The Inheritance*. Her other novels are *Marriage* and *Destiny*.

THE INHERITANCE. BY THE AUTHOR OF MARRIAGE . . . WILLIAM BLACKWOOD. EDINBURGH: AND T. CADELL, LONDON. MDCCCXXIV.

First edition. Octavo. Three volumes.

Mary Russell Mitford (1787–1855)

"Her inimitable series of country sketches, drawn from her own experiences at Three Mile Cross, entitled *Our Village,* began to appear in 1819 in the *Lady's Magazine,* a little-known periodical, whose sale was thereby increased from 250 to 2000. . . . The book may be said to have laid the foundation of a branch of literature hitherto untried. The sketches resemble Dutch paintings in their fidelity to detail and in the brightness and

quaint humour of their style. . . . Charles Lamb declared that nothing so fresh and characteristic had appeared for a long time." *Elizabeth Lee, in Dictionary of National Biography.*

87 OUR VILLAGE: SKETCHES OF RURAL CHARACTER AND SCENERY. BY MARY RUSSELL MITFORD . . . LONDON: G. AND W. B. WHITTAKER . . . 1824[–1832].

First edition. Duodecimo. Five volumes.

BENJAMIN DISRAELI, FIRST EARL OF BEACONSFIELD (1804–1881)

"A quite unique place in the history of English fiction will be universally allowed to be held by Benjamin Disraeli, once called the younger . . . and afterwards the wonder of the world under his title the Earl of Beaconsfield. . . . Yet, with all their combined effectiveness and particular brilliancy, his literary gifts were limited in their range; notwithstanding his extraordinary power of writing dialogue, he had no essentially dramatic gifts." *Sir Adolphus Ward, in The Cambridge History of English Literature.*

In 1826, at the age of twenty-two, he took the world of London by storm with the dazzling apothegms and political satire of *Vivian Grey,* and, though writing novels was with him but a

side issue, he continued to produce them until the year before his death,—the last, *Endymion,* appearing in 1880. *Contarini Fleming* (1832), *Henrietta Temple* (1837), *Coningsby* (1844), and *Sybil* (1845) are generally pronounced to be his best works.

8 VIVIAN GREY. "WHY THEN THE WORLD'S MINE OYSTER, WHICH I WITH SWORD WILL OPEN." . . . LONDON: HENRY COLBURN . . . 1826[–1827].

First edition. Octavo. Five volumes.

EDWARD GEORGE BULWER-LYTTON, FIRST BARON LYTTON (1803–1873)

"He began novel-writing very early (*Falkland* is of 1827)," writes Professor Saintsbury; "he continued it all his life, and he was the very Proteus-chameleon of the novel in changing his styles to suit the tastes of the day. He never exactly copied anybody: and in all his various attempts he went extremely near to the construction of masterpieces."

Among Bulwer's twenty-nine novels we find examples of the society novel (*Pelham,* 1828), the Gothic romance (*Zanoni,* 1842), the novel of crime (*Eugene Aram,* 1832), and five note-

worthy historical novels (*Devereux,* 1829; *The Last Days of Pompeii,* 1834; *Rienzi,* 1835; *The Last of the Barons,* 1843; and *Harold,* 1848); while in the domestic tales of *The Caxtons* and *My Novel,* we find him following the popular trend toward realism.

89 THE LAST DAYS OF POMPEII. BY THE AUTHOR OF "PELHAM" . . . LONDON: RICHARD BENTLEY . . . 1834.

First edition. Octavo. Three volumes. The original manuscript of p. 186 is inserted in the third volume.

It is said that no historical novel has been more widely read than this.

90 "MY NOVEL" BY PISISTRATUS CAXTON; OR VARIETIES IN ENGLISH LIFE . . . WILLIAM BLACKWOOD AND SONS EDINBURGH AND LONDON MDCCCLIII . . .

First edition. Octavo. Four volumes. Original brown cloth.

FREDERICK MARRYAT (1792–1848) AND THE ROMANCE OF THE SEA

The humorous sea novels of Marryat, a naval officer during the Napoleonic wars, bring back

Smollett's realistic treatment of adventures on the ocean. The most popular were *Peter Simple* and *Mr. Midshipman Easy.*

MR. MIDSHIPMAN EASY BY THE AUTHOR OF "JAPHET IN SEARCH OF A FATHER" . . . LONDON. SAUNDERS AND OTLEY . . . 1836.
First edition. Octavo. Three volumes.

WILLIAM HARRISON AINSWORTH (1805–1882)

Ainsworth, like George Payne Rainsford James of "two horsemen" fame, was a professed imitator of Scott. Beginning in 1834 with *Rookwood,* which celebrates the deeds of the famous highwayman, Dick Turpin, his popularity endured for fully twenty years. He continued to write until 1881, producing in all some forty novels, for the most part dealing with historical crimes and cruelties, treated in a picturesque but flippant manner.

Ainsworth chose the illustrators of his works with great care; among them are George Cruikshank, Hablot K. Browne and Sir John Gilbert.

THE TOWER OF LONDON: A HISTORICAL ROMANCE. BY WILLIAM HARRISON AINSWORTH.

ILLUSTRATED BY GEORGE CRUIKSHANK. LONDON. RICHARD BENTLEY . . . MDCCCXL.

First edition. Octavo. 13 monthly parts in 12, as issued, with 40 full-page etchings and 58 woodcuts by Cruikshank. Original wrappers designed by Cruikshank.

The work appeared in book form the same year, with an additional etching, The Escape of Courtenay.

CHARLES DICKENS (1812–1870), HUMORIST AND HUMANITARIAN

"The humanitarian novel, with which the name of Dickens is preëminently associated after the publication of *Pickwick,* is the popular section of an extensive humanitarian literature, and as such it is the most available record of a deep and far-reaching philanthropic movement which had its beginnings in the eighteenth century, and rose to its sentimental culmination some fifty years ago." *Cross.*

"Scott died in 1832; and within four years Englishmen were reading *Pickwick Papers,* the inspired writing of a new novelist, who had two great qualities absent in Sir Walter—humour and humanitarianism. . . . In the history of British fiction, Dickens fills the biggest place,

contributed the largest number of permanently interesting characters, owed less to other authors than any other novelist; . . . and while it is possible to contemplate the history of the novel minus any other author, we simply cannot get along without Dickens. The extraordinary succession of masterpieces that he produced with hardly any lapses for thirty years put the whole world hopelessly in his debt." *Phelps.*

"Thankfully I take my share of love and kindness which this generous and gentle and charitable soul has contributed to the world. I take and enjoy my share, and say a benediction for the meal." *Thackeray.*

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. BY CHARLES DICKENS. WITH FORTY-THREE ILLUSTRATIONS, BY R. SEYMOUR AND PHIZ. LONDON: CHAPMAN AND HALL . . . MDCCCXXXVII.

First edition, first issue, with the original plates by Buss in No. 3, the two plates of No. 4 signed "Nemo," the covers of Nos. 1 and 2 reading "With four illustrations by Seymour," cover of No. 3 reading "With illustrations by R. W. Buss," and no titles on the plates of Nos. 1–12.

Octavo. 20 monthly numbers in 19, as issued, with 43 plates by Robert Seymour (7), R. W.

Buss (2) and H. K. Browne (34). Original wrappers designed by Seymour (all dated 1836), with advertisements.

Comparatively few of the first numbers were printed, and the sales were slow until the appearance of Sam Weller in No. 5, after which there was an enormous demand for the work, and the early numbers were continually reprinted. It has been said that the binder prepared 400 copies of the first number and 40,000 of the fifteenth. The work was issued in book form in 1837.

94 A Christmas Carol. In Prose, Being A Ghost Story of Christmas. By Charles Dickens. With Illustrations By John Leech. London: Chapman & Hall . . . MDCCCXLIII.

First edition, first issue, with title printed in red and blue, and "Stave I" on p. 1 of text. Sextodecimo. 4 colored plates and 4 woodcuts by John Leech. Original cloth.

95 The Personal History Of David Copperfield. By Charles Dickens. With Illustrations By H. K. Browne. London: Bradbury & Evans . . . 1850.

First edition, first issue, with date, 1850. Octavo. 20 monthly numbers in 19, as issued, with

40 plates by H. K. Browne. Original wrappers designed by Browne, with advertisements.

The author's own favorite among his novels, and largely autobiographical. On the completion of the parts it appeared in book form in November, 1850.

Charles James Lever (1806–1872)

Of Charles Lever, Anthony Trollope wrote: "Of all the men I have ever encountered, he was the surest fund of drollery. . . . Rouse him in the middle of the night, and wit would come from him before he was half awake." The rollicking style of fiction which culminated in Lever originated in William H. Maxwell, who was also a weaker predecessor in the "romance of war" (usually dealing with the Napoleonic campaigns), so popular in the second quarter of the nineteenth century. Beginning with *The Confessions of Harry Lorrequer* (1839), Lever produced over thirty novels. As a portrayer of Irish character he is said to have been greatly overrated.

96 Charles O'Malley, the Irish Dragoon. Edited by Harry Lorrequer, With Illustrations By Phiz . . . Dublin. William

CURRY, JUN. AND COMPANY . . . MDCCCXLI.

First edition. Octavo. 22 monthly numbers in 21, as issued, with 44 plates by H. K. Browne. Original wrappers.

The story came out serially in the Dublin University Magazine *in 1840.*

SAMUEL WARREN (1807–1877)

In Samuel Warren's one successful novel, *Ten Thousand a Year,* dealing with the validity of certain title-deeds, there are suggestions of both Bulwer and Dickens. It first appeared in *Blackwood's Magazine,* beginning in 1839, and the cleverness of its legal portraits, though declared to be caricatures, made it at once immensely popular. In the preface the author wrote: "Whatever may be its defects in execution, it has been written in a grave and earnest spirit, with no attempt whatever to render it acceptable to *mere* novel-readers. Literature is not the author's profession."

97 TEN THOUSAND A-YEAR . . . WILLIAM BLACKWOOD AND SONS . . . M.DCCCXLI.

First edition. Octavo. Three volumes.

Robert Smith Surtees (1803–1864) and the Sporting Novel

Surtees's papers dealing with the adventures of "Mr. Jorrocks," a sporting grocer, contributed to the *New Sporting Magazine,* were collected as *Jorrocks's Jaunts* in 1838, and perhaps suggested to Chapman and Seymour the original idea of *Pickwick Papers.* The book's success led Lockhart to suggest that Surtees try his hand at a novel, the result being *Handley Cross, or the Spa Hunt.* It was expanded in 1854 into *Handley Cross, or Mr. Jorrocks's Hunt,* and is one of the best of a class of fiction exceedingly popular in the middle of the nineteenth century. Surtees's sporting novels were preceded by Pierce Egan's *Life in London* (1821), which, though scarcely belonging to the field of the novel, was widely read by all classes of society.

8 Handley Cross; Or, Mr. Jorrocks's Hunt. By The Author Of "Mr. Sponge's Sporting Tour," "Jorrocks's Jaunts," etc. etc. [Vignette] With Illustrations By John Leech. London: Bradbury And Evans . . . 1854.

First edition, first issue, with wrappers reading "By The Author of Mr. Sponge's Sporting Tour

&c, &c, &c," and verso of title-page reading "Bradbury And Evans." Octavo. 17 monthly numbers, as issued, with 17 colored plates and numerous woodcuts by John Leech. Original wrappers designed by Leech.

Charlotte Brontë (1816–1855)
Emily Jane Brontë (1818–1848)
Anne Brontë (1820–1849)

Under the pseudonyms of Currer, Ellis and Acton Bell, from their quiet home in Haworth where the greater part of their short lives was passed, the Brontë sisters simultaneously offered their three novels, *The Professor, Wuthering Heights* and *Agnes Grey,* to various publishers. The attempts of Emily and Anne were successful, but *The Professor* was refused, whereupon Charlotte immediately began *Jane Eyre,* introducing a new type of heroine. The book was accepted, and published in August, 1847, four months before *Wuthering Heights* and *Agnes Grey,* which appeared together in December.

The scene of Charlotte Brontë's *Shirley,* like that of *Jane Eyre,* is laid in Yorkshire; those of *Villette* and its early sketch, *The Professor,* in Brussels.

Of her masterpiece, Francis Hovey Stoddard writes: "The dominance of the external in the novel of personal life was ended when *Jane Eyre* was written. The one thing lacking in *Pride and Prejudice* is intensity of interest. The one thing thrilling through *Jane Eyre* and *Villette* is intensity of interest—interest in one's own soul-life, interest in emotion as emotion. When *Jane Eyre* is finished passion has entered into the novel."

Of Emily's one novel, Professor Cross has written: "Beyond the madness and terror of *Wuthering Heights,* romantic fiction has never gone. Its spiritual counterpart in real life is Emily Brontë, who preserved her inexorable will far into the day on which she died."

99 JANE EYRE. AN AUTOBIOGRAPHY. EDITED BY CURRER BELL . . . LONDON: SMITH, ELDER, AND CO. . . . 1847.

First edition. Octavo. Three volumes.

In January, 1848, a second edition of Jane Eyre *testified to its popularity, its dedication being the first appreciation of Thackeray to appear in print.*

100 VILLETTE. BY CURRER BELL . . . LONDON: SMITH, ELDER AND CO. . . . 1853.

First edition. Octavo. Three volumes.

101 WUTHERING HEIGHTS. A NOVEL. BY ELLIS BELL . . . IN THREE VOLUMES. LONDON. THOMAS CAUTLEY NEWBY . . . 1847.

First edition. Octavo. Three volumes.

Wuthering Heights *is in two volumes,* the *third containing Anne Brontë's* Agnes Grey.

WILLIAM MAKEPEACE THACKERAY (1811–1863) AND THE RETURN TO REALISM

"After that book [*Vanity Fair*] there could be no doubt about the greatness of its writer, though it may be doubted whether even now the quality of his greatness is correctly and generally recognized. It is this—that at last the novel of real life on the great scale has been discovered. . . . He had struck his path and he kept to it: even when as in *Esmond* (1852) and *The Virginians* (1858–1859) actually, and in *Denis Duval* prospectively, he blended the historical with the domestic variety. *Pendennis* (1849–1850) imports nothing out of the most ordinary experience; *The Newcomes* (1854–1855), very little; *Philip* (1861–1862), only its pantomime conclusion; while the two completely historical tales are in nothing more remarkable than in the way in which their remoter and more unfamiliar main subject, and their occasional excursions from

every-day life, are subdued to the scheme of the realist novel in the best sense of the term—the novel rebuilt and refashioned on the lines of Fielding, but with modern manners, relying on variety and life, and relying on these only." *Saintsbury.*

102 VANITY FAIR. A NOVEL WITHOUT A HERO. BY WILLIAM MAKEPEACE THACKERAY. WITH ILLUSTRATIONS ON STEEL AND WOOD BY THE AUTHOR. LONDON: BRADBURY AND EVANS . . . 1848.

First edition, first issue, with "Vanity Fair" in rustic open-letter type on p. 1 of text, the woodcut of the Marquis of Steyne on p. 336, and wrappers numbered with Roman numerals. Octavo. 20 monthly numbers in 19, as issued, with 40 plates, initials and woodcuts; all by Thackeray. Accompanied by a page of the original manuscript and the original drawings for some of the illustrations.

Published in book form the same year, and also in New York by Harper and Brothers. The sale of the first numbers was so small that the advisability of ceasing the publication was considered; but its popularity increased rapidly, and its success was soon assured.

103 THE HISTORY OF PENDENNIS. HIS FORTUNES AND MISFORTUNES . . . BY WILLIAM MAKE-

PEACE THACKERAY. WITH ILLUSTRATIONS ON STEEL AND WOOD BY THE AUTHOR . . . LONDON: BRADBURY AND EVANS . . . 1849 [–50].

First edition. Octavo. 24 monthly numbers in 23, as issued, with 2 engraved titles, 46 plates, initials and woodcuts; all by Thackeray. Original wrappers.

104 THE HISTORY OF HENRY ESMOND, ESQ., A COLONEL IN THE SERVICE OF HER MAJESTY Q. ANNE. WRITTEN BY HIMSELF . . . LONDON: PRINTED FOR SMITH, ELDER & COMPANY . . . 1852.

First edition. Octavo. Three volumes. Original brown cloth binding.

Editions appeared in New York and Leipzig during the same year, 1852.

Thackeray himself remarked of Esmond: "Here is the very best I can do." Professor Phelps has said that if a secret ballot could be taken, Henry Esmond *might possibly be voted the greatest work of fiction in the English language.*

GEORGE BORROW (1803–1881) AND THE AUTOBIOGRAPHICAL NOVEL

"It was Borrow who first gave gypsies a citizenship in literature. . . . On the whole, it seems

best to regard him as one of the most remarkable of autobiographers. 'What is autobiography?' he asked. 'Is it a mere record of the incidents of a man's life, or is it a picture of the man himself —his character, his soul?' If, as seems reasonable, we take this to be applicable to *Lavengro* and *The Romany Rye,* it links together the works of Borrow that really matter—these two and *The Bible in Spain." Hugh Walker, in Cambridge History of English Literature.*

05 LAVENGRO; THE SCHOLAR—THE GYPSY—THE PRIEST. BY GEORGE BORROW . . . LONDON: JOHN MURRAY . . . 1851.

First edition. Octavo. Three volumes. Portrait by W. Holl. Original cloth.

In 1857 The Romany Rye; a Sequel to "Lavengro" *appeared.*

ELIZABETH CLEGHORN GASKELL (1810–1865)

Gracious, helpful and beloved, the author of the "inimitable prose idyll," *Cranford,* passed a serene and useful life, which is reflected in much of her writing. In *Mary Barton,* and in *North and South,* inspired by the labor agitations of the period and notable contributions to the humanitarian movement, and in *Ruth,* which deals with

ethical questions, are found some of her most serious efforts; but *Cranford,* called by Lord Houghton "the purest piece of humoristic description that has been added to British literature since Charles Lamb," is her most original work.

106 CRANFORD BY MRS. GASKELL WITH A PREFACE BY ANNE THACKERAY RITCHIE AND ILLUSTRATIONS BY HUGH THOMSON LONDON MACMILLAN AND CO. . . . 1892.

Duodecimo. Frontispiece, illustrations.

It was contributed in a series of papers to Dickens's magazine, Household Words, *in 1851–1853, and first appeared in book form in 1853.*

CHARLES KINGSLEY (1819–1875)

In his early novels, *Alton Locke* and *Yeast,* Kingsley had showed his great zeal for social reform; and *Hypatia,* written with far greater literary power, was also intended to convey a lesson for the day in which it was produced. "It still remains," writes Professor Cross, "the sublimest subject that historical fiction has appropriated to its use, the death struggle between Greek and Christian civilization in the fifth century."

In *Westward Ho!,* breathing the spirit of the Elizabethan age, Kingsley gave to the romance of the sea an historical setting.

)7 HYPATIA; OR, NEW FOES WITH AN OLD FACE. BY CHARLES KINGSLEY, JUN., RECTOR OF EVERSLEY. REPRINTED FROM FRASER'S MAGAZINE . . . LONDON: JOHN W. PARKER AND SON . . . MDCCCLIII.

First edition. Duodecimo. Two volumes.

This first appeared in Fraser's Magazine, *beginning in 1851.*

)8 WESTWARD HO! OR, THE VOYAGES AND ADVENTURES OF SIR AMYAS LEIGH . . . RENDERED INTO MODERN ENGLISH BY CHARLES KINGSLEY. CAMBRIDGE: MACMILLAN & CO. 1855.

First edition. Duodecimo. Three volumes. Original blue cloth.

CHARLES READE (1814–1884)

Realist that he certainly was, with his laborious arrangement in huge scrap-books of facts and incidents of every-day life which might be worked into his books; historical novelist, in that his best title to fame rests on a mediæval romance called by Sir Walter Besant the greatest historical novel in the English language; dramatist in the striving for theatrical effect which often disfigured his work; it is nevertheless as the humanitarian that

Charles Reade makes his most lasting impression. His passion for reform and his zeal in dealing with social questions, old and new, may be felt in the greater part of his writing; his most notable attacks being on prison abuses, in *It is Never Too Late to Mend,* and on the mismanagement of insane asylums, in *Hard Cash.* It is an interesting fact, however, that his greatest novel, *The Cloister and the Hearth,* is the "one which is, all things considered, the least a novel of purpose."

109 "IT IS NEVER TOO LATE TO MEND." A MATTER OF FACT ROMANCE. BY CHARLES READE . . . LONDON: RICHARD BENTLEY . . . 1856. . . .
First edition. Duodecimo. Three volumes.

110 THE CLOISTER AND THE HEARTH. A TALE OF THE MIDDLE AGES. BY CHARLES READE . . . LONDON: TRÜBNER & CO . . . 1861.
First edition. Duodecimo. Four volumes. Original green cloth.

DIANA MARIA MULOCK CRAIK (1826–1887)

"In 1857 [1856] appeared the work by which she will be principally remembered, *John Halifax, Gentleman,* a very noble presentation of the very highest ideal of English middle-class life, which still stands boldly out from the works of

the female writers of the period, George Eliot's excepted. . . . She was not a genius, . . . but the tender and philanthropic, and at the same time energetic and practical womanhood of ordinary life has never had a more sufficient representative." *Richard Garnett.*

[1] JOHN HALIFAX, GENTLEMAN. BY THE AUTHOR OF "THE HEAD OF THE FAMILY" . . . LONDON: HURST AND BLACKETT . . . 1856.

First edition. Octavo. Three volumes. Autograph letter inserted.

ANTHONY TROLLOPE (1815–1882)

In his entertaining autobiography, Anthony Trollope has left an account of the diligent method of work which enabled him to turn out in thirty-five years between thirty and forty novels, many of them in several volumes, besides a large number of short tales. From the mediocrity of much of this output, the series of thirteen volumes comprising *The Chronicles of Barsetshire* (viz.: *The Warden, Barchester Towers, Doctor Thorne, Framley Parsonage, The Small House at Allington* and *The Last Chronicle of Barset*) stand out with startling distinctness, and reveal a new humorist and a new type of humor. Here are found

the portraits of clerical characters for which their creator is especially famous, together with the leisurely pictures of social life in the middle of the century, which he chronicled with such careful detail that his books give constant pleasure to the reader of to-day.

112 BARCHESTER TOWERS. BY ANTHONY TROLLOPE, AUTHOR OF "THE WARDEN" . . . LONDON: LONGMAN, BROWN, GREEN, LONGMANS, & ROBERTS. 1857.

First edition. Octavo. Three volumes. Original brown cloth.

THOMAS HUGHES (1822–1896)

Notwithstanding the fact that Thomas Hughes confessed that he wrote *Tom Brown's School Days* "to get a chance at preaching, and not for any other object," his work is the best story of school life that has been written, appealing not only to the real boy everywhere, but to readers of all ages and classes.

113 TOM BROWN'S SCHOOL DAYS. BY AN OLD BOY . . . CAMBRIDGE: MACMILLAN & CO. 1857.

First edition. Duodecimo. With presentation inscription to the Rev. John Purchas, who was

educated at Rugby with Thomas Hughes, and with a slip inlaid bearing in Hughes's handwriting the following:

" 'There are slaves who dare not be
In the right with two or three'
An original sentiment of Jas. Russell Lowell strongly recommended to all young folk by his old and sincere admirer Thos. Hughes. Oriel–Oxon. 12/10/83."

George Eliot (Mary Ann Evans Cross, 1819–1880) and the Psychological Novel

"Women almost invariably leave the stamp of their sex upon their work. But George Eliot took and held a man's position in literature from the outset of her career. It was not that she was unfeminine. She brought to her work a woman's sympathy and a woman's attention to detail. But in breadth of conception, in comprehensiveness of thought, her mind was essentially masculine. Her appreciation of varieties and shades of character was almost Shakespearean. . . . In the study of the inward workings of the human mind George Eliot is unsurpassed by any novelist." *Bayard Tuckerman.*

114 ADAM BEDE BY GEORGE ELIOT . . . WILLIAM BLACKWOOD AND SONS EDINBURGH AND LONDON MDCCCLIX . . .

First edition. Octavo. Three volumes.

115 ROMOLA . . . BY GEORGE ELIOT. LONDON: SMITH, ELDER AND CO. MDCCCLXIII.

First edition. Octavo. Three volumes.

This appeared in the Cornhill Magazine *in 1862–63.*

GEORGE MEREDITH (1828–1909)

" 'When at the conclusion of your article on my works you say that a certain change in public taste, should it come about, will be to some extent due to me, you hand me the flowering wreath I covet, for I think that all right use of life and the one secret of life is to pave ways for the firmer footing of those who succeed us; and as to my works, I know them faulty, think them of worth only when they point and aid to that end. Close knowledge of our fellows, discernment of the laws of existence, these lead to great civilization. I have supposed that the novel exposing and illustrating the history of man may help us to such sustaining roadside gifts.' These words, from a private letter of George Meredith's to the author of an article in the *Harvard Monthly,* contain the

creed on which the whole of his voluminous writing has been based." *M. Sturge Henderson Gretton.*

16 The Ordeal of Richard Feverel. A History of Father and Son. By George Meredith . . . London: Chapman and Hall . . . 1859 . . .

First edition. Duodecimo. Three volumes.

17 Rhoda Fleming. A Story. By George Meredith . . . London: Tinsley Brothers . . . 1865 . . .

First edition. Duodecimo. Three volumes.

The author's first novel to give prominence to characters of the yeoman class.

The date set as a limit for this exhibition excludes Meredith's later work.

Lewis Carroll (Charles Lutwidge Dodgson, 1832–1898)

"In 1865 appeared *Alice's Adventures in Wonderland,* the work by which, with its pendant, *Through the Looking Glass and what Alice found there* (1871), his name is best known and will be known. Therein the author's gift of absurd comic invention and delicate fanciful fun is at its richest; while the circumstance that the

books originated in the wish to amuse one of his little girl-friends animated them with a charm and humanity that are not to be found in the same degree in anything else he wrote. . . . The success of both books was greatly fortified by the drawings of Mr. (afterwards Sir) John Tenniel. *Alice in Wonderland* has been translated into French, German, Italian, and Dutch; quotations from it and from its companion volume have passed into the language, and their *dramatis personæ* constitute a new nursery mythology. The author accomplished what was practically a new thing in writing—a persuasive yet rollicking madness that by its drollery fascinated children, and by its cleverness their elders." *Edward Verrall Lucas, in Dictionary of National Biography.*

118 ALICE'S ADVENTURES IN WONDERLAND. BY LEWIS CARROLL. WITH FORTY-TWO ILLUSTRATIONS BY JOHN TENNIEL. LONDON MACMILLAN AND CO. 1865 . . .

First edition. Octavo. Woodcuts. Original pencil sketches and early proofs of several of the illustrations are bound in, together with this note in autograph: "The little pencil sketches in this book were done by me. John Tenniel." On the fly-leaf is a poem to M. A. B. in the author's handwriting.

This first edition was withdrawn by the author on account of defective printing. Some copies were sent to D. Appleton & Co., New York, and issued by them with a new title-page, dated 1866. The book was republished in London, with several typographical changes, in the autumn of 1865, but dated 1866.

William Wilkie Collins (1824–1889) and the Romance of Crime

Between 1850 and his death in 1889, Wilkie Collins, the contemporary of Émile Gaboriau in France, produced some twenty-five novels dealing with crime and its mysteries. The best are *The Woman in White* and *The Moonstone,* called by Bayard Tuckerman the "most absorbing narratives in the whole range of fiction."

[9 The Woman In White. By Wilkie Collins . . . London: Sampson Low, Son, & Co. . . . 1860 . . .

First edition. Duodecimo. Three volumes. Original purple cloth.

20 The Moonstone. A Romance. By Wilkie Collins . . . London: Tinsley Brothers . . . 1868 . . .

First edition. Duodecimo. Three volumes. Original blue cloth.

RICHARD DODDRIDGE BLACKMORE (1825–1900)

"After its appearance its author wrote and published steadily for thirty years; but the fact remains that not only is *Lorna Doone* his best known work, but that his future reputation rests upon it. . . . For this novel is not only one of the best loved books in English fiction and stands magnificently the severe test of rereading, it is bound to have even more admirers in the future than it has ever yet enjoyed; it is visibly growing in reputation every year." *Phelps.*

121 LORNA DOONE: A ROMANCE OF EXMOOR. BY R. D. BLACKMORE . . . LONDON: SAMPSON LOW, SON, & MARSTON . . . 1869 . . .

First edition. Octavo. Three volumes. Original blue cloth.

With Collins and Blackmore we reach the period of the latest great revival of romance, which culminated in Robert Louis Stevenson, whose works do not fall within the date limits of this exhibition.

SOME AMERICAN FICTION BEFORE 1870

Jeremy Belknap (1744–1798)

Jeremy Belknap was a clergyman of Boston, who from his fifteenth year kept notes of his reading and a diary in a series of interleaved almanacs. In 1792 he published *The Foresters,* a humorous allegory, in which the author attempted to set forth the occurrences of American history prior to 1790.

22 The Foresters, An American Tale: Being A Sequel To The History Of John Bull the Clothier . . . Printed at Boston, by I. Thomas and E. T. Andrews . . . MDCCXCII.

First edition. Duodecimo. Frontispiece. "Clavis Allegorica," from the second edition, 1796, is bound in.

Susannah Rowson (1762–1824)

Although born in England, Mrs. Rowson spent most of her life in America. She was an accom-

plished actress and teacher, as well as the author of several popular novels.

123 CHARLOTTE TEMPLE. A TALE OF TRUTH BY MRS. ROWSON . . . NEW YORK: JOHN LOMAX, PUBLISHER. 1831.

Duodecimo. Frontispiece, engraved title.

The book first appeared in London in 1790, the first American edition being published by Carey in Philadelphia in 1794.

CHARLES BROCKDEN BROWN (1771–1810)

Charles Brockden Brown, "Father of American fiction," was born in Philadelphia in 1771. He belonged to the Radcliffe school of Gothic romance, of which his first work, *Wieland,* is a good example. In *Edgar Huntley* we find him following William Godwin in the development of the detective story. It also introduces American frontier life and forms a link between the romances of Mrs. Radcliffe and the Indian tales of Cooper. Of his other novels, *Arthur Mervyn* is perhaps the best known.

124 WIELAND; OR THE TRANSFORMATION. AN AMERICAN TALE . . . NEW YORK: PRINTED BY T. & J. SWORDS, FOR H. CARITAT, 1798.

First edition. Duodecimo. Original boards.

125 ARTHUR MERVYN; OR, MEMOIRS OF THE YEAR 1793 . . . PHILADELPHIA: PRINTED AND PUBLISHED BY H. MAXWELL . . . 1799.

First edition. Duodecimo.

WASHINGTON IRVING (1783–1859)

"The lineal descendants of the Gothic romance," writes Professor Cross, "are the tales of terror and wonder by Irving, Poe and Hawthorne." Irving produced two typically American pieces in *Rip Van Winkle* and *The Legend of Sleepy Hollow,* and to the three Americans is due to a large extent the remarkable development of the short story during the nineteenth century.

126 A HISTORY OF NEW YORK, FROM THE BEGINNING OF THE WORLD TO THE END OF THE DUTCH DYNASTY . . . BY DIEDRICH KNICKERBOCKER . . . PUBLISHED BY INSKEEP & BRADFORD . . . 1809.

First edition. Duodecimo. Two volumes. Folded plan of New Amsterdam.

The second edition, 1812, is also exhibited. It contains various alterations and additions, especially in the preface and the first chapter.

"The origin of this book resembles that of Fielding's Joseph Andrews *some seventy years before, and of Dickens's* Pickwick Papers *some*

twenty-five years later. All three began as burlesques and ended as independent works of fiction." Barrett Wendell.

127 THE SKETCH BOOK OF GEOFFREY CRAYON, GENT. No. I[–VII] . . . NEW-YORK: PRINTED BY C. S. VAN WINKLE . . . 1819[–20].

First edition. Octavo. 7 monthly parts, as issued.

"The three pieces [Rip Van Winkle, The Spectre Bridegroom *and* The Legend of Sleepy Hollow] . . . *are among the best short stories in the language, and as they are also among the first in time, Irving deserves the credit of being a pioneer in a most delightful form of modern fiction.* The Sketch-Book *also won him a place in British literature, since in* Christmas Eve *and in* Little Britain *he gave hints to Charles Dickens. In fact, he is a link between Addison and Goldsmith and the great author of* The Pickwick Papers." W. P. Trent.

The first English edition (1820), dedicated to Sir Walter Scott, is also exhibited.

JAMES FENIMORE COOPER (1789–1851) AND THE ROMANCE OF OUT-OF-DOORS

"He had American character, which he stamped on everything he wrote, and which he made fa-

miliar to all peoples. Through his pages our gaunt pine forests, our charmed lakes and our mysterious prairies were added once for all to the geography of the imagination; in his stories a romantic and fast dying race were rescued to the remembrance of every reading nation, so that through him boyhood the world over 'plays Indian'; he created the most typical figure in the novel of his age, the frontiersman. . . . Leatherstocking is one of the heroic figures of the world's fiction—one of its prizemen; Thackeray spoke truth when he said that Cooper deserves well of us." *John Erskine.*

128 THE LAST OF THE MOHICANS; A NARRATIVE OF 1757. BY THE AUTHOR OF "THE PIONEERS" . . . PHILADELPHIA: H. C. CAREY & I. LEA . . . 1826.

First edition. Duodecimo. Two volumes. Original cloth.

129 THE WATER-WITCH, OR THE SKIMMER OF THE SEAS . . . PHILADELPHIA: CAREY & LEA . . . 1831.

First edition. Duodecimo. Two volumes. Original boards.

Samuel F. B. Judah

130 The Buccaneers; A Romance Of Our Own Country In Its Ancient Day . . . Carefully Collated From The . . . Investigations, Of That Excellent Antiquary And Sublime Philosopher Yclept Terentius Phlogobombos . . . The Imprint Whereof Is At New York. A. D. 1827.

First edition. Duodecimo. Two volumes.

Some copies have the imprint of Munroe and Francis. On account of their libelous character, pp. xxi–xxiv of the preface were suppressed and do not appear in any copies known.

Nathaniel Hawthorne (1804–1864)

In the stories of America's greatest writer of fiction, especially in *The Scarlet Letter, The House of the Seven Gables,* and *The Marble Faun,* is found the highest form of the Gothic romance, refined and spiritualized by the author's lofty purposes.

Mr. Henry James, who has characterized *The Scarlet Letter* as "the most distinguished piece of prose fiction that has sprung from American soil," writes of Hawthorne: "He was a beauti-

ful, natural, original genius. . . . Among the men of imagination he will always have his niche. No one has had just that vision of life, and no one has had the literary form that more successfully expressed his vision. . . . He combined in a singular degree the spontaneity of the imagination with a haunting care for moral problems."

131 FANSHAWE, A TALE . . . BOSTON: MARSH & CAPEN . . . 1828.

First edition. Duodecimo. Original boards.

Hawthorne's first book, published anonymously and unacknowledged by him. It is shown in conjunction with The Scarlet Letter, *to demonstrate the contrast between this early effort and the achievement of his masterpiece. Dissatisfied with the work, Hawthorne called in and destroyed all the copies of* Fanshawe *which he could reach.*

131a TWICE-TOLD TALES. BY NATHANIEL HAWTHORNE. [PRINTER'S MARK] BOSTON: AMERICAN STATIONERS CO . . . 1837.

First collected edition. Duodecimo. Original cloth.

All of these tales had been published previously in magazines and annuals. The appearance of the book established Hawthorne's fame as a writer of short stories.

132 THE SCARLET LETTER, A ROMANCE. BY NATHANIEL HAWTHORNE. BOSTON: TICKNOR, REED, AND FIELDS. MDCCCL.

Duodecimo. First issue of the first edition, with the word "reduplicate" on p. 21, afterward changed to "repudiate," and later still to "resuscitate."

The book must have appeared just before March 16, as Longfellow's journal has the following entry for that date: "Hawthorne's Scarlet Letter is just published,—a most tragic tragedy. Success to the book!"

The first edition was exhausted in ten days, and the second appeared with a preface dated March 30, 1850, and slight changes. It was afterward reset and electrotyped and issued with the same date.

JAMES KIRKE PAULDING (1779–1860)

One of the Knickerbocker group of New York writers, Paulding used Dutch traditions for the groundwork of his most successful novel, *The Dutchman's Fireside.*

133 HARPER'S STEREOTYPE EDITION. THE DUTCHMAN'S FIRESIDE. A TALE . . . NEW YORK: PUBLISHED BY T. & J. HARPER . . . 1831.

Duodecimo. Two volumes.

Richard Moody

Richard Moody's little known Indian tale of western New York appeared originally in the *Rochester Gem,* bringing to that paper "an advance of subscribers that took up all the copies the editor had published."

134 Otiska, Or The First And The Last Love. A Tale. Rochester, 1832.
First edition. Sextodecimo.

William Gilmore Simms (1806–1870)

"William Gilmore Simms, of Charleston, was, with the exception of Poe, the most important Southern writer before the Civil War and also the most prolific and able of the followers of Cooper. . . . He began his literary career as a poet and never ceased to write verse, but obtained real success only in fiction. He struck his vein in 1834 with *Guy Rivers,* a tale of adventures in the Georgia gold-fields, which was the first of a series of romances dealing with life in the far Southern and Southwestern States. Better than any of these was *Yemassee* (1835), a story of South Carolina and the Southern Indians almost worthy of Cooper. The same year, with *The*

Partisan, Simms began another series of romances, this time dealing with the Revolution in South Carolina." *Trent.*

135 THE YEMASSEE, A ROMANCE OF CAROLINA . . . NEW YORK: PUBLISHED BY HARPER & BROTHERS . . . 1835.

First edition. Duodecimo. Two volumes.

JOHN PENDLETON KENNEDY (1795–1870)

A Baltimore lawyer who was Secretary of the Navy under President Fillmore, Kennedy is best known by his romance of the Revolution, *Horse Shoe Robinson.* Like Simms, he was a follower of Cooper. Other novels by him are *Swallow Barn* and *Rob of the Bowl.*

136 HORSE SHOE ROBINSON, A TALE OF THE TORY ASCENDENCY . . . PHILADELPHIA: CAREY, LEA & BLANCHARD. 1835.

First edition. Duodecimo. Two volumes.

In his dedication to Washington Irving, Kennedy wrote: "You have convinced our wise ones at home that a man may sometimes write a volume, without losing his character; and have shown to the incredulous abroad, that an American book may be richly worth the reading."

Robert Montgomery Bird (1803–1854)

Another Southern writer who felt the influence of Cooper was Dr. Robert Bird, principally remembered for his Indian novel, *Nick of the Woods*. He also wrote *Calavar* and other Mexican romances.

37 Nick Of The Woods, Or The Jibbenainosay. A Tale Of Kentucky . . . Philadelphia: Carey, Lea & Blanchard. 1837.

First edition. Duodecimo. Two volumes. Original cloth.

Edgar Allan Poe (1809–1849)

"The real power of the physically horrible, hints of which there were in Maturin, was never revealed until Poe revealed it. Three of his tales [*The Masque of the Red Death, The Fall of the House of Usher* and *Ligeia*] are the perfection of Gothic art. . . . Within the circumscribed limits of the short story, Poe was a consummate artist when he chose to be." *Cross.*

138 The Narrative Of Arthur Gordon Pym, Of Nantucket . . . New York: Harper & Brothers . . . 1838.

First edition. Duodecimo. Original cloth.

Poe's only long story.

139 Tales Of The Grotesque And Arabesque. By Edgar A. Poe . . . Philadelphia: Lea And Blanchard. 1840.

First edition. Duodecimo. Two volumes. Original cloth.

Among the tales are Ms. found in a Bottle *and* The Fall of the House of Usher. *Poe's second collection of tales, containing some of the most famous, appeared in 1845.*

Joseph Holt Ingraham (1809–1860)

Ingraham's *Burton* is one of the first novels to be based on the life of Aaron Burr. It is founded upon Burr's adventures in Canada with Montgomery.

140 Burton; Or, The Sieges. A Romance . . . New-York: Harper & Brothers . . . 1838.

First edition. Duodecimo. Two volumes. Original cloth.

Henry Wadsworth Longfellow (1807–1882)

In Longfellow's novel, *Hyperion,* are found reflected the thoughts and dreams of the poet during his wanderings in Germany and Switzerland. As the first work of its kind in American fiction, it holds an important place in our literature.

141 Hyperion, A Romance. By The Author Of "Outre-Mer" . . . New York: Published By Samuel Colman . . . 1839.

First edition. Octavo. Two volumes. An autograph letter from Longfellow is inserted. Of Hyperion *he writes: "Some abuse it and say it is not a Romance. But then some persons raised an hue and cry when Byron called his* Childe Harold *a* Romaunt."

John Lothrop Motley (1814–1877)

Strangely enough, the historian Motley began his literary career with an unsuccessful novel, *Morton's Hope* (1839). Some years later his colonial romance, *Merry-Mount,* met with better success.

142 MORTON'S HOPE: OR THE MEMOIRS OF A PROVINCIAL . . . NEW-YORK: PUBLISHED BY HARPER & BROTHERS . . . 1839.

First edition. Duodecimo. Two volumes. Original cloth.

143 MERRY-MOUNT; A ROMANCE OF THE MASSACHUSETTS COLONY . . . BOSTON AND CAMBRIDGE: JAMES MUNROE AND COMPANY. M DCCC XLIX.

First edition. Octavo. Two volumes.

CHARLES FENNO HOFFMAN (1806–1884)

Charles Fenno Hoffman, founder of the *Knickerbocker Magazine* and author of some sparkling verse, made slight excursions into the field of the novel in *Vanderlyn* and *Greyslaer.*

144 GREYSLAER: A ROMANCE OF THE MOHAWK . . . NEW YORK: HARPER & BROTHERS . . . 1840.

First edition. Duodecimo. Original cloth.

MARIA GOWEN BROOKS (*c.* 1795–1845)

Mrs. Brooks, whose poem *Zophiel* was greatly admired by Robert Southey, wrote only one prose

work, a novel, in which she made a boast of having preserved the "unity of time and place." Though filled with stilted sentiment, it is of interest in that it is undoubtedly an autobiography of the gifted "Maria del Occidente."

145 IDOMEN; OR, THE VALE OF YUMURI. BY MARIA DEL OCCIDENTE . . . NEW-YORK: PUBLISHED BY SAMUEL COLMAN. 1843.

First edition. Sextodecimo.

SYLVESTER JUDD (1813–1853)

Margaret, a transcendental romance by the Rev. Sylvester Judd, a Unitarian clergyman of Portland, Maine, has been much praised, in spite of poor construction, for its descriptions of scenery and of humble rural life. James Russell Lowell was among its admirers, who, Professor Trent remarks, are chiefly New Englanders.

146 MARGARET. A TALE OF THE REAL AND IDEAL, BLIGHT AND BLOOM; INCLUDING SKETCHES OF A PLACE NOT BEFORE DESCRIBED, CALLED MONS CHRISTI . . . BOSTON: JORDAN AND WILEY . . . M DCCC XLV.

First edition. Octavo. Original cloth.

Another edition appeared in 1851, and in 1856 a collection of illustrations by F. O. C. Darley was published.

JOHN GREENLEAF WHITTIER (1807–1892)

Of *Margaret Smith's Journal,* William J. Linton says, in his *Life of Whittier:* "Strictly speaking, it is an historical novel, though to the modern novel-reader it will perhaps seem hardly a novel at all, but only a dry series of sketches of character, manners, and scenery, done in antique phraseology. To any one who has a smack of the tastes of an antiquary there can scarcely be a more delightful book."

147 LEAVES FROM MARGARET SMITH'S JOURNAL IN THE PROVINCE OF MASSACHUSETTS BAY. 1678–9. BOSTON: TICKNOR, REED, AND FIELDS M DCCC XLIX.

First edition. Duodecimo. Original cloth.

SUSAN WARNER (1819–1885)

"One of the famous novels of its time and still reckoned a classic by lovers of sentimental fiction was that tearful work, *The Wide, Wide World.*" *Simonds.*

It is amusing to read that Mrs. Browning remarked, on reading Miss Warner's *Queechy:* "Mrs. Beecher Stowe scarcely excels it, after all the trumpets"!

148 THE WIDE, WIDE WORLD. BY ELIZABETH WETHERELL . . . [VIGNETTE] THIRTEENTH EDITION. NEW YORK. GEORGE P. PUTNAM . . . M.DCCC.LII.

Duodecimo. Two volumes.

The first edition appeared in 1850.

ELIZA ANN DUPUY (1814–1881)

Miss Dupuy was the author of about forty stories, most of which are forgotten. Her first book is *The Conspirator,* in which Aaron Burr is the principal character.

149 THE CONSPIRATOR BY A. E. DUPUY . . . NEW YORK: D. APPLETON & COMPANY . . . M DCCC L.

First edition. Duodecimo. Original cloth.

MRS. HARRIET BEECHER STOWE (1812–1896)

Uncle Tom's Cabin, the great contribution of the United States to the humanitarian novel, does not seem to have created much excitement when its

early chapters appeared, in 1851, in the *National Era* of Washington. "It seemed to me," wrote the author, "that there was no hope; that nobody would hear; that nobody would read, nobody would pity." When the work was published separately, however, it "electrified the United States, Great Britain, and all Europe almost simultaneously." Five hundred thousand copies were sold in five years in the United States alone, and it has been translated into French, German, Armenian, Bohemian, Danish, Dutch, Finnish, Hungarian, Illyrian, Polish, Portuguese, modern Greek, Russian, Servian, Spanish, Swedish, Welsh and other languages.

150 UNCLE TOM'S CABIN; OR, LIFE AMONG THE LOWLY. BY HARRIET BEECHER STOWE. [VIGNETTE] . . . BOSTON: JOHN P. JEWETT & COMPANY. CLEVELAND, OHIO: JEWETT, PROCTOR & WORTHINGTON. 1852.

First edition. Octavo. Two volumes. Original brown wrappers (one of two or three copies existing in this state).

It appeared in London the same year in thirteen numbers, with twenty-seven woodcuts by George Cruikshank.

150a Another Copy, bound in brown cloth.

Charles Godfrey Leland (1824–1903)

In *Meister Karl's Sketch-Book,* partly fiction and partly reminiscent of his travels, the author of the *Hans Breitmann Ballads* gave early evidence of his humorous qualities and facility in dealing with language.

151 Meister Karl's Sketch-Book. By Charles G. Leland . . . Philadelphia: Parry & McMillan . . . 1855.
First edition. Octavo. Original cloth.

George William Curtis (1824–1892)

Although chiefly remembered as an essayist, the versatile editor of "The Easy Chair" made a happy contribution to fiction in the delicate sketches of *Prue and I.* His only serious novel, *Trumps,* was unsuccessful.

152 Prue And I. By George William Curtis . . . New York: Dix, Edwards & Co . . . 1856.
First edition. Duodecimo. Original cloth.

Oliver Wendell Holmes (1809–1894) and the Romance of Science

A late development of romance is that in which scientific theories are promulgated and the discoveries of scientists celebrated. One of the first novels of this kind is Dr. Holmes's *Elsie Venner,* which has been called "a medicated romance." In 1868 Holmes published a second novel, *The Guardian Angel.*

153 Elsie Venner: A Romance of Destiny. By Oliver Wendell Holmes . . . Boston: Ticknor and Fields. MDCCCLXI.

First edition. Duodecimo. Two volumes. Original cloth.

First published serially.

Theodore Winthrop (1828–1861)

Had not Theodore Winthrop's brilliant career been cut short on the battle-field during the Civil War, he would probably have taken high rank in American literature. His three novels, rejected by publishers during his lifetime, were *Cecil Dreeme,* which appeared, with a memoir of the author by George William Curtis, shortly after his death in 1861; *John Brent* (1862); and

Edwin Brothertoft (1862). In *John Brent,* which deals with the Mormons in the United States, Winthrop struck a new vein in fiction.

54 JOHN BRENT. By THEODORE WINTHROP . . . BOSTON: TICKNOR AND FIELDS. 1862.
First edition. Duodecimo. Original cloth.

BAYARD TAYLOR (1825–1878)

In 1863, Bayard Taylor, traveler, poet and translator, produced his first novel, *Hannah Thurston.* It was followed by *Godfrey's Fortunes,* of an autobiographical nature, and *The Story of Kennett,* an historical romance.

55 HANNAH THURSTON: A STORY OF AMERICAN LIFE. By BAYARD TAYLOR. NEW YORK: G. P. PUTNAM . . . 1863.
First edition. Duodecimo. Original cloth.

JAMES D. MCCABE, JR. (1842–1883)

The preface of McCabe's *Aid-de-camp,* published in Richmond during the Civil War, says that the romance was written in 1862, "more for the purpose of beguiling a season of weariness than with the expectation of presenting it to the public. It

was originally published in *The Magnolia Weekly,* and the great success with which it met there has encouraged the Author to attempt a republication."

156 THE AID-DE-CAMP; A ROMANCE OF THE WAR. BY JAMES MCCABE, JR. PUBLISHED BY W. A. J. SMITH RICHMOND 1863.

Octavo. Original paper wrapper.

HENRY WARD BEECHER (1813–1887)

In the preface of *Norwood,* the Rev. Henry Ward Beecher wrote of the request for a novel which he had received from the *New York Ledger:* "Had it been a request to carve a statue or build a man-of-war, the task would hardly have seemed less likely of accomplishment."

157 [FROM THE NEW YORK LEDGER.] NORWOOD; OR, VILLAGE LIFE IN NEW ENGLAND. BY HENRY WARD BEECHER. NEW YORK: CHARLES SCRIBNER & COMPANY. 1868.

First edition. Duodecimo.

LOUISA MAY ALCOTT (1832–1888)

"To old-fashioned girls and little women and little men of the last generation . . . it would

seem an impossibility that Miss Alcott can ever be forgotten." *Mildred C. Watkins.*

158 LITTLE WOMEN OR, MEG, JO, BETH AND AMY BY LOUISA M. ALCOTT ILLUSTRATED BY MAY ALCOTT BOSTON ROBERTS BROTHERS 1868.
First edition. Duodecimo. Two volumes. Full-page woodcuts. Original cloth.

MARK TWAIN (SAMUEL LANGHORNE CLEMENS, 1835–1910)

Mark Twain's first book, *The Celebrated Jumping Frog,* a collection of sketches, was published in 1867. In 1869 appeared *Innocents Abroad,* his first work of any length, and the one which brought him immediate fame. His other books of importance were written after 1870.

159 THE INNOCENTS ABROAD, OR, THE NEW PILGRIM'S PROGRESS . . . HARTFORD, CONN.: AMERICAN PUBLISHING COMPANY . . . 1869.
First edition, first issue, with page numbers omitted on last page of "Contents," etc. Octavo. Original cloth.

Francis Bret Harte (1839–1902)

"It is somewhat odd that Bret Harte should not have written a great novel of character. . . . The panorama of incidents in which he set his gallery of portraits gives him the effect of a novelist; he has in the mass of his western stories a volume and unity of effect such as neither Poe nor Hawthorne attained in short stories. If his genius had taken such a direction, the material he had in hand deserved the larger form, not of the novel, but the epic." *Erskine.*

160 Condensed Novels, And Other Papers. By F. Bret Harte. With Comic Illustrations By Frank Bellew. New York: G. W. Carleton & Company . . . MDCCCLXVII.

First edition. Duodecimo. Full-page woodcuts. Original cloth.

Harte's first published writings were these burlesques of famous novels, which he contributed to The Golden Era *and* The Californian.

161 The Luck Of Roaring Camp, And Other Sketches. By Francis Bret Harte. Boston: Fields, Osgood, & Co. 1870.

First edition. Duodecimo.

The Luck of Roaring Camp *first appeared in the second number of* The Overland Monthly.

INDEX

INDEX

Addison, Joseph, 40
Adlington, William, 7
Ainsworth, William Harrison, 92
Alcott, Louisa May, 158
Austen, Jane, 80, 81

Bacon, Francis, Viscount St. Albans, 30
Bage, Robert, 64
Barclay, John, 29
Beckford, William, 69
Beecher, Henry Ward, 157
Behn, Aphra, 36
Belknap, Jeremy, 122
Bird, Robert Montgomery, 137
Blackmore, Richard Doddridge, 121
Borrow, George, 105
Boyle, Roger, First Earl of Orrery, 34
Brathwaite, Richard, 32
Breton, Nicholas, 26
Brontë, Anne, 101
Brontë, Charlotte, 99, 100
Brontë, Emily Jane, 101
Brooke, Henry, 62
Brooks, Maria Gowen, 145
Brown, Charles Brockden, 124, 125
Bulwer-Lytton, Edward George, First Baron Lytton, 89, 90
Bunyan, John, 39
Burney, Frances, Madame d'Arblay, 77

Carroll, Lewis (Charles Lutwidge Dodgson), 118
Caxton, William, 1, 2
Cervantes, Miguel de, 27, 28
Collins, William Wilkie, 119, 120
Congreve, William, 37
Cooper, James Fenimore, 128, 129
Copland, Robert, 3
Coventry, Francis, 56
Craik, Diana Maria Mulock, 111
Curtis, George William, 152

D., R., 22
Day, Thomas, 63
Defoe, Daniel, 41, 42, 43
Dickens, Charles, 93, 94, 95
Disraeli, Benjamin, First Earl of Beaconsfield, 88
Dupuy, Eliza Ann, 149

Edgeworth, Maria, 78, 79
Eliot, George (Mary Ann Evans Cross), 114, 115

Fenton, Sir Geoffrey, 6
Ferrier, Susan Edmonstone, 86
Fielding, Henry, 48, 49
Fielding, Sarah, 54
Ford, Emanuel, 25

Gaskell, Elizabeth Cleghorn, 106
Godwin, Francis, Bishop of Hereford, 31
Godwin, Mary Wollstonecraft, 65
Godwin, William, 66
Goldsmith, Oliver, 61
Gott, Samuel, 33
Greene, Robert, 12, 13, 14, 14a

Harte, Francis Bret, 160, 161
Hawthorne, Nathaniel, 131, 131a, 132
Haywood, Eliza, 55
Hoffman, Charles Fenno, 144
Holmes, Oliver Wendell, 153
Hughes, Thomas, 113

Ingraham, Joseph Holt, 140
Irving, Washington, 126, 127

Johnson, Samuel, 60
Johnstone, Charles, 57
Judah, Samuel F. B., 130
Judd, Sylvester, 146

Kennedy, John Pendleton, 136
Kingsley, Charles, 107, 108

Leland, Charles Godfrey, 151
Lennox, Charlotte, 58
Lever, Charles James, 96
Lewis, Matthew Gregory, 72
Lodge, Thomas, 15, 16
Longfellow, Henry Wadsworth, 141
Lyly, John, 10, 11

McCabe, James D., Jr., 156
Malory, Sir Thomas, 1, 2
Manley, Mary de la Rivière, 38
Marryat, Frederick, 91
Maturin, Charles Robert, 85
Meredith, George, 116, 117
Mitford, Mary Russell, 87
Montemayor, Jorge de, 18

Moody, Richard, 134
More, Sir Thomas, 4
Motley, John Lothrop, 142, 143
Munday, Anthony, 19

Nash, Thomas, 23

Painter, William, 5
Paltock, Robert, 45
Paulding, James Kirke, 133
Pettie, George, 8
Poe, Edgar Allan, 138, 139
Porter, Jane, 76

Radcliffe, Ann, 71
Raspe, Rudolf Eric, 70
Reade, Charles, 109, 110
Reeve, Clara, 68
Richardson, Samuel, 46, 47
Roche, Regina Maria, 73
Rowson, Susannah, 123

Scott, Sir Walter, 82, 83, 84
Scudéri, Madeleine de, 35
Shelley, Mary Wollstonecraft, 75
Shelley, Percy Bysshe, 74
Sheridan, Frances, 59
Sidney, Sir Philip, 20, 20a, 21
Simms, William Gilmore, 135
Smollett, Tobias George, 50, 51
Steele, Sir Richard, 40
Sterne, Laurence, 52, 53
Stowe, Harriet Beecher, 150
Surtees, Robert Smith, 98
Swift, Jonathan, 44

Taylor, Bayard, 155
Thackeray, William Makepeace, 102, 103, 104
Trollope, Anthony, 112
Twain, Mark (Samuel Langhorne Clemens), 159

Walpole, Horace, 67
Warner, Susan, 148
Warren, Samuel, 97
Whetstone, George, 9
Whittier, John Greenleaf, 147
Winthrop, Theodore, 154
Worde, Wynkyn de, 3

Young, Bartholomew, 17, 18

We are indebted to the authorities of the New York Public Library for the following statistics of the circulation of certain books in their branch libraries in Manhattan during the year 1916. It must be remembered that the circulation is somewhat affected by the requirements for school reading. Dramatization and moving picture performances have also increased the demand for certain novels.

Dr. Edwin H. Anderson, Director of the New York Public Library, writes in connection with this list:

"The public does not, I think, appreciate the fact that these standard novels have a greater circulation through the public libraries of this country than the recent so-called best sellers."

	Number of times issued	Number of copies available	Average number of issues per copy
Brontë			
Jane Eyre	7,200	292	24.6
Dickens			
David Copperfield	6,248	352	17.7
Oliver Twist	6,049	300	20.1
Tale of Two Cities	6,037	324	18.6
Christmas Stories	3,041	306	10
Pickwick	2,745	186	14.8
Nicholas Nickleby	2,383	193	12.4
Eliot			
Silas Marner	7,193	371	19.4
Mill on the Floss	6,429	338	19
Romola	3,458	197	17.5
Adam Bede	3,014	186	16.2
Meredith			
Diana of the Crossways	1,034	71	14.5
Egoist	895	56	16
Ordeal of Richard Feverel	753	69	11
Scott			
Ivanhoe	7,950	476	16.7
Kenilworth	3,648	299	12.2
Talisman	3,063	277	11.1
Thackeray			
Vanity Fair	3,670	223	16.5
Henry Esmond	2,219	173	12.8
Virginians	1,676	134	12.5
Pendennis	1,626	121	13.4
Total	80,331	4,944	16.2

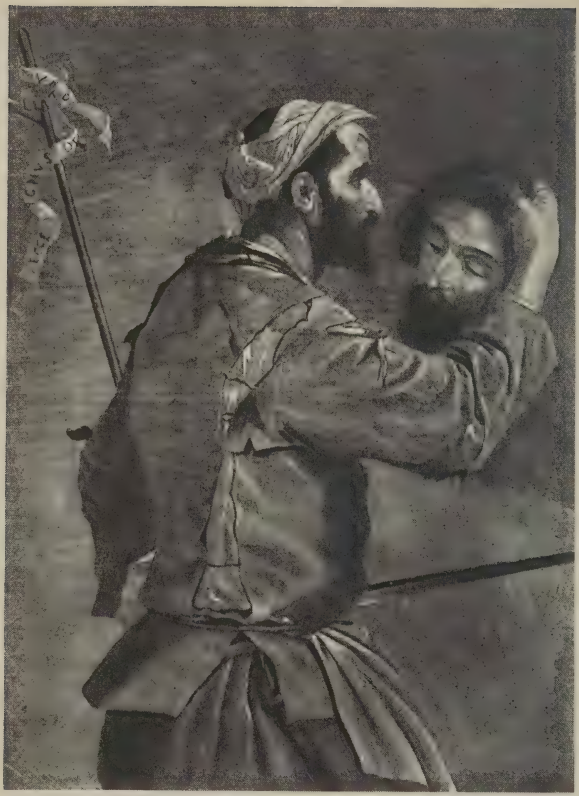
THE·DE VINNE·PRESS
IMPRIMATUR

CHRONOLOGICAL
EXHIBITION OF

MEZZOTINTS

FROM VON SIEGEN
TO BARNEY

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



No. 5

THE GREAT EXECUTIONER

CHRONOLOGICAL EXHIBITION OF

MEZZOTINTS

FROM VON SIEGEN TO BARNEY

EXHIBITED AT
THE GROLIER CLUB
NEW YORK
ANNUAL MEETING
1918

REFERENCES AND ABBREVIATIONS

Appended are the various names and abbreviations employed, and the works to which they refer.

In this connection it is a pleasure to refer to that remarkable work by J. C. Smith on which he labored with loving care for thirty years. It is the standard work on British mezzotint portraiture, and though monographs cataloguing the works of individual artists, subsequently published, may sometimes give an item of information which was not accessible to Smith or escaped his notice, his work is monumental and stands supreme.

C. S. British Mezzotint Portraits described by John Chaloner Smith, B.A. London, 1884.

H. *or* HAMILTON. The Engraved Works of Sir Joshua Reynolds, P.R.A., by Edward Hamilton, M.D., F.L.S., etc. London, 1884.

HORNE. An illustrated catalogue of engraved portraits and fancy subjects painted by Thomas Gainsborough, R.A. Published between 1760 and 1820. And by George Romney, published between 1770 and 1830, with the variations of the state of the plates, by Henry Percy Horne, M.A. London, 1891.

WHITMAN. Samuel William Reynolds, by Alfred Whitman. London, 1903.

Charles Turner, by Alfred Whitman. London, 1907.

LABORDE. Histoire de la Gravure en Manière Noire, by Léon de Laborde. Paris, 1839.

WESSELY. Catalogue of the Works of W. Vaillant.[1]

NAGLER. Künstler Lexicon.

MCKAY AND ROBERTS. John Hoppner, R.A., by W. McKay and W. Roberts. London, 1909.

R. D. Le Peintre Graveur Français, by Robert Dumesnil. Paris, 1835.

[1] "Archiv für die zeichnende Künste," Vol. XIV, 1868.

INTRODUCTION

THERE are historical associations which give to the present exhibition an appropriateness of its own in time of war. The technical process which it illustrates was invented by a soldier. The most renowned of the works of art in its earlier annals was produced by another. It was Ludwig von Siegen, a Hessian officer, whose experiments as an engraver brought the mezzotint into being. This martial amateur, substituting the scraper for the burin and the needle, added a new idiom to the language of the print maker. He was not, himself, a creator of æsthetic beauty. The portrait of the Landgravine Amelia Elizabeth, through which he announced his discovery, at Amsterdam, in 1642, is not, precisely, a lovely thing. But it pointed the way to great achievements and to that extent it holds forever a position of honor.

In 1652, when Prince Rupert, Count Palatine of the Rhine, Duke of Bavaria, nephew of King Charles the First of England, met Von Siegen in the Low Countries, he, also

having a turn for the graphic arts, acquired from his Hessian friend the secret of mezzotint. After a couple of years of endeavor the Prince in his turn put forth a plate, this one "The Great Executioner," which reproduces a painting by Spagnoletto of a swordsman holding by its hair the head of St. John Baptist. It has shone resplendent ever since, a portent marking even better than Von Siegen's plate the rise of a new form of art. Thenceforth, from the seventeenth century to the twentieth, the cult of the mezzotint has flourished. The craft, to be sure, has declined in recent years. But not the enthusiasm of its devotees amongst collectors. More than ever to-day have the latter come to appreciate the works of the masters from Von Siegen to Cousins.

They have been dedicated, on the whole, —these masters—to the art of portraiture, for reasons not far to seek. The engraving is for us, in our modern, luxurious and illimitably acquisitive life, essentially a bibelot, a decorative object, or a precious thing to be preserved in cabinets and portfolios. In the heyday of the mezzotint the latter enjoyed a possibly humbler yet indubitably more friendly status. Just as the broadsides of Gillray and Rowlandson took the

place of our illustrated journalism, in the time of the Napoleonic wars, so the mezzotinted portrait played the part, in the eighteenth century, that the photograph has played in our own time. It was found alike in the tavern and the manor house. A favorite expedient was to paste mezzotints upon screens. The important point then was not so much to appeal to the connoisseur of engraving—though the masters did not forget to do this—as to spread broadcast the features of national heroes and leading personages in the fashionable world, to say nothing of those of the royal family.

The last phrase, "the royal family," suggests, as it falls quite naturally from the pen, the *locale* assigned as a matter of course to the golden age of mezzotint. What family could this be but that of the Georges? Where, save in eighteenth century England, could this art have been brought to perfection? The staid Landgravine could never have guessed what a pageant of feminine charm and elegance she foreshadowed. Mezzotint, which began, as has been shown, in the hands of a rude soldier, was to be raised to its proper estate by a race of engravers as courtier-like in spirit as the painters with whom they were allied. The key to their

tradition is piquantly disclosed in a story told by Angelo, the fencer, who went with Gainsborough and Abel, the musician, to Windsor and there saw the portrait of Queen Henrietta Maria, in white satin, by Van Dyke. The conversation before it as recorded in Angelo's Memoirs was begun by Gainsborough:

"That woman had taste," said he; "why do not the Frenchwomen dress with that exquisite simplicity now? But she was the daughter of Henry the Fourth! Ye gods! how the French have degenerated!"

"Yes," said Abel, who was a man of observation; "but howsomdever dat may be, vot a strange degeneracy of your gountry-vomans for to imidade all the drumpderry fashions from France!"

"True," replied Gainsborough; "I once, in conversing with his Majesty upon the subject of modern fashions, took the liberty to say, your painters should be employed to design the costumes."

"Vell; and I should tesire to know vot observations his Majesty redurned, as he is a brince of gultivated daste."

"What observation, man! Why, the King said, 'You are right, Mister Gainsborough, I am entirely of your opinion. Why do not

you and Sir Joshua set about it?' adding, 'but they are bewitching enough as it is—hey, Gainsborough, hey!' "

"And what did you rebly to dat?"

"Why, like a saucy dog as I am—what our gracious King listened to—and only answered with a smile. I said (faith, I am ashamed to repeat it), 'Yes, and please your Majesty—it were as well to leave the dowdy angels alone.' "

In the history of the British mezzotint—which is so largely the history of mezzotinting as an art—the dowdy angels have been, in the main, severely left alone. Either all the ladies about the Georgian court were marvels of loveliness, or Sir Joshua, Gainsborough and the rest took their cue from the King, and, whether they designed the current costumes or not, united in seeing that their feminine sitters, by the time they finished with them, were "bewitching enough." The gracious presences which fill this exhibition, for example, supply all the evidence necessary for that. It is, indeed, in its services to the women of the period, in its magnificent interpretation of the painters' records of their charms, that mezzotint has achieved its greatest fame. But it is important to note that this has been rather

arbitrarily brought about by the persistence, for a long time, amongst collectors, of what was really an ill-informed fashion. The portraits of men painted by the eighteenth century masters are amongst the noblest products of their school, and to these—as, again, our exhibition clearly shows—the mezzotinters did ample justice. At the present moment, it is pleasant to be able to note, connoisseurs pay equal attention to the portraits of both sexes.

How that attention has deepened as time has gone on, how the mezzotint has passed from the screen already mentioned to the library or portfolio in which it is treasured as a gem, is aptly shown by some of the figures of the auction room. Reynolds received only one hundred and fifty guineas for his full length of Lady Bampfylde, and we may be sure that Thomas Watson's mezzotint from it was put upon the market at a very modest figure. But when a rare impression of Watson's plate, in an early state, appeared at the Huth sale in 1905, it fetched something over six thousand dollars. An interminable list of similarly high-erected prices might be cited, indicating the present extraordinary vogue of the mezzotint. They point to a fashion, it is true, but they point

also to solid appreciation of a glorious type of print. These images of the past, graven in the suavest harmonies of tone, "like apples of gold in pictures of silver," are now sought with the keenest solicitude for perfection of quality. American amateurs have been earnest in their search for fine impressions, and not unfortunate. Our resources are not, perhaps, altogether comprehensive. It has not been possible to frame here quite such a display of the historical aspects of the subject as would be easily within the reach of the British Museum. But members and friends of The Grolier Club have nevertheless supplied materials for a rich representation of the art.

The object of the exhibition is to illustrate the progress of this art from its invention in 1642 down to the beginning of the last century. It is a matter of regret that while all the very early mezzotinters are represented by some of their best works, in impressions of high quality, in excellent condition, examples of the men who came immediately after them are not so numerous as might be wished. The later craftsmen, on the other hand, are here in superb form. One or two remarks may be added apropos of certain indications given in the catalogue.

As regards "states," it does not follow that an impression of a second state is necessarily inferior to one of the first. Every plate has a history of its own, and sometimes an individual impression of a second state is superior to one of the first—though this does not often occur. It may be observed that in many cases neither the birth date nor the death date of an engraver is known. Biographical details in this field are often meagre, possibly as a result of the small social esteem in which engravers were held in the eighteenth century. They were considered then as in some sort mechanics, though many of them were painters also, and far from negligible as such. Posterity has been more just, recognizing the mezzotinters who were of the circle of Sir Joshua and his school as belonging, no less than those masters, to the great family of artists.

CATALOGUE

The Committee of Arrangements desires to thank the members of the Club, "The Players" and Mrs. George W. Vanderbilt for their contributions to this exhibition.

LUDWIG VON SIEGEN

Born 1609; educated in Holland and Cassel, and became an officer in the service of the Landgrave of Hesse-Cassel. About 1642, after many experiments, he completed his first plate, "The Landgravine of Hesse." Died after 1676.

1 AMELIA ELIZABETH, LANDGRAVINE OF HESSE.

C. S., p. 1765, No. 1; Nagler, 1.

First state.

Married, in 1619, William V, Landgrave of Hesse-Cassel. For thirteen years, after the death of her husband, she governed as Regent. Died August 8, 1651.

2 THE SAME.

Second state.

3 WILLIAM, PRINCE OF ORANGE, after Hondhorst.

C. S. 3; Laborde.

4 MARY, PRINCESS OF ORANGE, after Hondhorst.

C. S. 4; Laborde.

PRINCE RUPERT

Born 1619, the third son of Frederick, Elector Palatine and King of Bohemia, and Elizabeth, daughter of James I of England. After fighting for Charles I of England in

the Civil War, he interested himself in artistic matters, and learned from Von Siegen the secret of mezzotinting. Died 1682.

5 THE GREAT EXECUTIONER.
C. S., p. 1772, No. 2; Nagler, 6.
Second state, with the inscription on the moulding.

6 THE MAGDALEN, after Merian.
C. S., p. 1772, No. 3; Nagler, 4.

7 BUST OF AN OLD MAN.
C. S., p. 1773, No. 4; Nagler, 14.

8 THE STANDARD BEARER.
C. S., p. 1773, No. 5; Nagler, 5.

9 BUST OF A YOUNG MAN.
C. S., p. 1773, No. 6.

10 HEAD OF EXECUTIONER.
C. S., p. 1775, No. 7; Nagler, 7.

11 MASONIC SYMBOL.
C. S., p. 1774, No. 8; Nagler, 15.

THEODORE CASPAR VON FÜRSTENBERG

Born 1615. Canon of Mayence; was instructed by Von Siegen. Died 1675.

12 HEAD OF ST. JOHN.
C. S. 1; Laborde.
"Theod. Casp. a Furstenberg, pinxit & sculpsit."

13 FREDERIC, MARGRAVE OF BADEN.
C. S., p. 1769, No. 2.

14 LEOPOLD, ARCHDUKE OF AUSTRIA.
C. S. 4; Laborde.

JAN THOMAS

Born at Ypres in Flanders about 1610; pupil of Rubens; appointed Court Painter to the Emperor Leopold at Vienna in 1652. Died 1673.

15 TITIAN.
C. S., p. 1773, No. 5; Laborde; Nagler, 12.

16 S. CAROLUS BOROMEUS.
C. S., p. 1778, No. 7; Nagler, 11.

A. P. MULTZ

Painter and engraver. Worked at Nuremberg in the first half of the seventeenth century.

17 FERDINAND ALBRECHT, COUNT OF BRAUNSCHWEIG AND LÜNEBURG.

WALLERANT VAILLANT

Born at Lille in 1623; studied in Antwerp; painted portraits in Paris. He is said to have accompanied Prince Rupert to England, learned mezzotinting from him, and became the finest professional worker in that method. Died at Amsterdam, 1677.

18 LADY, CAVALIER AND PAGE, after Terburg.
Laborde, p. 122.

19 The Death of Actæon, after E. Quellinus.

20 The Turk.

21 Boy with a Rabbit and Duck.

ABRAHAM BLOOTELING

Born in Holland, 1640; worked both in line and mezzotint; improved the method of laying mezzotint grounds, and, it is said, invented the "cradle." He lived in England from 1673 to 1676, and died in Holland, 1680.

22 Catharine, Queen of Charles II of England, after Lely.

C. S., p. 66, d.
Third state.
Catharine of Braganza, daughter of John IV of Portugal.

23 Charles II of England, after Lely.

C. S., p. 67, h.
Only state.

24 Mary, Princess of Orange, after Lely.

C. S., Additions and Corrections, Part I, p. 68, m. a.
First state.
Mother of William III of England. Born 1631; died 1660.

25 William, Prince of Orange, after Lely.

C. S., Additions and Corrections, Part I, p. 68, m. c.
Early state, before the artists' names. Not described by Smith.

26 YOUNG MAN HOLDING VASE (oval), after Mieris.
Wessely, 116.

27 YOUNG WOMAN WITH FEATHER IN HER RIGHT HAND (oval), after Mieris.
Wessely, 117.

JAN VERKOLJE

Born in Amsterdam, 1650; was a painter, but was attracted by the possibilities of mezzotint and made many plates. Died 1693.

28 WILLIAM III OF ENGLAND.
Wessely, 22.
Proof before any letters.
Born at The Hague, November, 1650. King of England from 1689 to 1702, dying at Kensington in March of the latter year.

29 THE DUCHESS OF GRAFTON, after Lely.
C. S. 1.
First state. Only one impression known.
Born 1667; married Henry Fitzroy, afterwards Duke of Grafton. Died 1722.

JOHN VANDERVAART

Born in Harlem, 1647; came to England in 1674 as a painter. He was one of the early workers in mezzotint. Died 1721.

30 THOMAS KILLIGREW, after Wissing.
C. S. 4.
First state.

Born 1611; author of several plays, very humorous and witty. Died 1682.

WILLIAM SHERWIN

Born about 1650 in Wellington, Shropshire. He learned mezzotinting from Prince Rupert, and was the first Englishman to practise it. Died about 1714.

31 GEORGE, DUKE OF ALBEMARLE.

C. S. 2.

George Monk was born December 6, 1608; entered the army and rose to high position. After the death of Cromwell he declared for Charles II, and was the principal influence in the Restoration. Created Duke of Albemarle in 1660, and died January 3, 1670.

FRANCIS PLACE

Born in Yorkshire; was clerk to an attorney in London when the plague broke out in 1665. He painted, etched, engraved in line and made porcelain, and was probably the second Englishman to practise mezzotinto. Died 1728.

32 PORTRAIT OF WILLIAM LODGE.

C. S. 7.

Chaloner Smith says: "One known."

Born at Leeds, 1649; engraved and etched many portraits and views. Died 1689.

33 PORTRAIT OF RICHARD THOMPSON, after Zoust.

C. S. 13; Laborde, p. 277.

See Tompson, page 10.

ISAAC SARRABAT

Born 1670; died at the beginning of the eighteenth century. He was one of the earliest mezzotinters in France.

34 Alexandre Boudan, after C. le Feure.
Laborde, p. 316; R. D., Vol. III, p. 304.
Printer to the King.
This is the only portrait by Sarrabat which bears his name.

JAN VAN SOMER

A Dutch engraver who flourished about the year 1675. He reproduced a variety of subjects after Dutch artists.

35 Hortense, Duchess of Mazarin.
C. S. 7.
Only state.
Hortense Mancini, niece of Cardinal Mazarin, was born in Rome, 1646; died in Chelsea, where she had lived for many years, 1699.

36 Tric-trac Players.
Laborde, p. 136.

37 The Dentist.

PAUL VAN SOMER

Born at Amsterdam in 1649; learned painting and went to Paris; from there he went to London, where he died in 1694.

38 The Banquet, after Jean Lis.

ISAAC BECKETT

Born 1653; pupil of J. Lloyd; rivalled Blooteling in finish. He was also a print publisher. Died 1719.

39 THE DUCHESS OF CLEVELAND, after Kneller.
C. S. 22.
Second state.
Barbara, only child of Sir William Villiers. Her relations with Charles II are well known. Born 1641; died 1705.

40 THE DUCHESS OF CLEVELAND, after Lely.
C. S. 25.
Only state.
See No. 39.

41 THE DUTCH SCHOOL, after H. Kerk.

RICHARD TOMPSON

A printseller in London in Charles II's time. He did not engrave himself, his publications being by different hands. Died 1693.

42 NELL GWYNN AND HER TWO SONS, after Lely.
C. S. 20.
Second state.
Chaloner Smith writes: "Uncommon qualities of head and heart must have been added to sprightly wit and fascinating appearance, to explain why Nell, the orange girl, was the special pet and favourite, not only of Charles and the Londoners of the time, but of all English-speaking people down to the present day." She died in 1687.

ROBERT (OR ROGER) WILLIAMS

Born in Wales and working from 1680 to 1704, it is surprising that so little is known about this artist, even his name being uncertain.

43 CHARLES II, after Lely.
C. S. 12.
Second state.

R. ROBINSON

Worked in the latter part of the seventeenth century. He died or retired about 1690.

44 FRUIT.
C. S., p. 1039.

45 FLOWERS.
C. S., p. 1039.

46 FISH.
C. S., p. 1039.

47 GAME.
C. S., p. 1039.

BERNARD LENS

Born in London in 1659; kept a drawing school in St. Paul's Churchyard. Died 1725.

48 FLORA.

49 TOBIT AND THE ANGEL.

50 RENOLDO AND ARMIDA, after Vandervaart.

51 THE EMPRESS OF CHINA.

52 The Sultaness.

53 The Paintress.

54 An Indian King.

55 An Indian Queen.

56 A Japan Gentlewoman.

57 Vertumnus and Pomona.
Proof before the address.

58 Diana and Actæon.
Before any letters.

59 Landscape.

60 Hunting.

WILLIAM FAITHORNE, JR.

Born 1656; son of the celebrated line engraver; worked only in mezzotint. Died about 1710.

61 Thomas Shadwell, after Kerseboom.
C. S. 36.
First state.
Born about 1642; was a prolific playwright and miscellaneous writer; succeeded Dryden as Poet Laureate. Died 1692. There is a monument to him in Westminster Abbey.

62 The Crucifixion.

63 Time, Glory and Death.

64 Flora, after J. Parmentere.

JOHN FABER

Born at The Hague about 1660; came to England in 1690 and died at Bristol in 1721.

65 Nicholas Rowe.

C. S. 61.

First state.

The well-known playwright and poet. Born 1673; made Poet Laureate on the accession of George I. Died 1718.

JACOB GOLE

Born in Amsterdam in 1660, and died there in 1737. He worked in line as well as in mezzotint.

66 Portrait of Barthold de Noir Schwartz.

A Franciscan monk of the fourteenth century. He is said to have discovered gunpowder when in prison for sorcery, about 1330. There is a monument to him at Freiburg.

67 Nicolas Boileau-Despréaux, after H. Rigaud.

Eminent French poet and satirist. Born near Paris in 1637; died 1704.

68 L'Age de Fer.

69 Louis, Dauphin de France.

70 An Old Woman Drinking, after C. Dusart, Jr.

JOHN SMITH

Born about 1652; studied under Vandervaart; was most prolific, having scraped

nearly three hundred portraits, mostly after Kneller, besides many subject pieces. He was also a print publisher and dealer on an extensive scale. Died 1742.

71 QUEEN ANNE AS PRINCESS, after Kneller.
C. S. 4.
Second state.
Second daughter of James, Duke of York, and Anne Hyde. Born 1665; crowned 1702; died 1714.

72 JOHN, MARQUIS OF BLANDFORD, after Kneller.
C. S. 18.
First finished state.
Only son of the great Duke of Marlborough. Died at Cambridge of smallpox.

73 MADAME D'AVENANT, after Kneller.
C. S. 76.
First state.
Probably the wife of Charles d'Avenant, eldest son of Sir William.

74 ANTHONY HENLEY, after Kneller.
C. S. 126.
Second state.
Celebrated as a wit and man of learning; wrote for the *Tatler*. Died 1711.

75 JAMES, DUKE OF ORMONDE, after Kneller.
C. S. 194.
Only state.

76 SIR JOHN PERCIVAL, after Kneller.
C. S. 200.
Second state.

77 Alexander Pope, after Kneller.
C. S. 203.
Second state.
See No. 93.

78 Sir Richard Steele, after Richardson.
C. S. 244.
Second state.
Born in Dublin, 1671; wrote several plays, the *Tatler* and *Spectator*. Died 1729.

79 Miss Voss, after Kneller.
C. S. 261.
First state.
Daughter of Kneller; married a man named Huckle; had a son named Godfrey, to whom Kneller left a fortune with a request that he assume his name.

80 The Same.
Second state.

81 Edward, Earl of Warwick, after Wissing.
C. S. 265.
Only four impressions known.
Succeeded his father in 1675 as sixth Earl. Died 1701. His widow married the poet Addison.

82 William Wycherley, after Lely.
C. S. 284.
Second state. Prefixed to his poems published in 1704.
Born 1640; celebrated dramatist; author of *The Country Wife, Plain Dealer,* and many other plays. On account of the jealousy of his wife he spent some years in the debtors' prison. Died 1715.

JOHN SIMON

Born in Normandy, 1675. A Protestant refugee, he settled in London and was employed by Kneller. His plates are much admired. Died 1754.

83 JOHN MILTON, after R. White.
C. S. 104.
First state.
Born in London, 1608; died 1674.

84 MATTHEW PRIOR, after Richardson.
C. S. 127.
First state.
The well-known poet. Was Secretary to the Embassy at The Hague and a Member of Parliament. Born 1664; died 1742.

85 THOMAS SOUTHERNE, after Worsdale.
C. S. 138.
Second state.
Born in Dublin, 1659; educated at Trinity College; amassed a considerable fortune by his plays, of which the best known is *Oroonoko*. Died 1746.

86 SIR JOHN VANBRUGH, after Kneller.
C. S. 154.
Early proof, before any letters; not described by Smith.
Born in London, 1664; went to France and when interned there wrote *The Provoked Wife*. Was in turn soldier, dramatist and architect, in which latter profession his troubles with the Duchess of Marlborough are well known. Died 1726.

PETER PELHAM

Like many others of the period who worked in mezzotint, the date of Pelham's birth is uncertain. It is a matter of record, however, that with his family he emigrated to Boston from London about 1726, and "practised" as both painter and engraver there. It is quite likely that he gave his stepson, John Singleton Copley, his first lessons in painting. Died 1751.

87 Rev. Charles Brockwell, after Pelham.

C. S. 2.
Only state.

88 Henry Caner.

C. S. 4.
Only state.
Graduate of Yale College; minister of King's Chapel, Boston. Died about 1792, over 90 years of age.

89 Sir William Pepperill, after Smibert.

Not in Chaloner Smith.
Born in Kittery, Maine, 1696; fisherman, merchant, soldier; commanded the Provincial army which took Louisbourg in June, 1745; created Major-General in the British army; made a Baronet, the first native American on whom this honor was conferred. Though generous and open-handed, he was considered the richest man in the colony when he died in 1759.

JOHN FABER, JR.

Born in Holland; came to England with his father when a child; made over five hun-

dred plates after Kneller and others. Died 1756.

90 JONATHAN BELCHER, after Philips.
C. S. 29.
Only state.
Governor of Massachusetts Bay and New Hampshire. Died 1757, when Governor of New Jersey.

91 OLIVER CROMWELL, after Lely.
C. S. 96.
First state.
Born 1599; died 1658.

92 ELIZABETH, DUCHESS OF HAMILTON, after Hamilton.
C. S. 174.
First state. Three known.
One of the beautiful Gunnings.
See No. 142.

93 ALEXANDER POPE, after Vanloo.
C. S. 294.
Second state.
The celebrated poet. Born 1688; died 1744.

94 TOMO CHACHI AND NEPHEW, after Verelst.
C. S. 349.
Only state.
Visited England in 1734; left at the end of the year with several Englishmen for Georgia. This King died in 1739, aged 97.

95 SIR PETER WARREN, after T. Hudson.
C. S. 375.
First state.
Born in Ireland, 1703; commanded a squadron that captured Louisbourg from the French

in 1745. He received a grant of land in New York and married a Miss De Lancey of that city. Warren Street is named after him. Died 1752.

96 GEORGE WHITEFIELD, after Kyte.
C. S. 381.
Only state.
Born 1714; died 1770.

97 WILLIAM CONGREVE, after Kneller.
C. S. 383.
Early impression.
The well-known dramatist. Born 1670; died 1729.

98 MARGARET WOFFINGTON, after Haytley.
C. S. 392.
First state. Four known.
Born in Dublin, 1719, where she first appeared on the stage. One of the most charming actresses of her day. Died 1760.

99 GUITAR PLAYER, after Frans Hals.
C. S. 403.
Only state.

100 A SHEPHERDESS, after Pickering.
C. S. 417.
Engraver's proof, before any letters.

PETER VAN BLEECK

Born in Flanders; came to England in 1723 and was successful also as a painter. Died 1764.

101 MASTER, after R. van Bleeck.
C. S. 12.
Only state.
Possibly a portrait of the son of the engraver.

102 MISS, after P. van Bleeck.
C. S. 13.
Companion piece to No. 101.

103 MARGARET WOFFINGTON, after R. Van Bleeck.
C. S. 11.
First state.
See No. 98.

ANDREW MILLER

Smith says that Miller "is said" to have been born in London and to have been taught by Faber, but doubts the correctness of the rumor. We know, however, that he lived and worked some years in London, and about 1743 removed to Dublin, where he was successful. Died there in 1763.

104 JONATHAN SWIFT, after Bindon.
C. S. 53.
Only state.
The celebrated Dean of St. Patrick's Cathedral; author of *Gulliver's Travels.* Born in Dublin, 1677; died 1745.

JAMES McARDELL

Born in Dublin, 1729; was a pupil of Brooks and came with him to London about 1747, where he achieved great distinction in his art. Reynolds declared that his own fame

would be secured by McArdell's engravings after his pictures had faded away. Died 1765.

105 George, Duke of Buckingham, and Brother, after Van Dyck.

C. S. 34.
First state.
Sons of George Villiers, Duke of Buckingham, who was assassinated in 1628.

106 Mrs. Bonfoy, after Reynolds.

C. S. 23.
First state.

107 Lady Ann Dawson, after Reynolds.

C. S. 52.
First state.

108 Arthur Dobbs, after Hoare.

C. S. 54.
Before any letters; early state not known to Smith.
Born in Antrim, Ireland, 1689; was a member of the Irish Parliament; held various offices; appointed Governor of North Carolina in 1753. Died there, 1765.

109 Lady Charlotte Fitzwilliam, after Reynolds.

C. S. 67.
First state.
Daughter of Earl Fitzwilliam; born 1746; married Lord Dundas; died 1833.

110 Benjamin Franklin, after B. Wilson.

C. S. 73.
Only state.
See No. 328.

111 FRANCES ANNE GREVILLE AND BROTHER, after Reynolds.

C. S. 93.
First state.
Son and daughter of Fulke Greville. Frances married John Crewe in 1776; died 1818.

112 HANNAH HORNECK, after Reynolds.

C. S. 107.
First state.
Wife of Captain Kane Horneck and called the "Plymouth Beauty." Mother of the "Little Comedy" and "Jessamy Bride" of Goldsmith. Died 1803.

113 CHARLOTTE MERCIER, after P. Mercier.

C. S. 127.
Second state.
Daughter of Philip Mercier. She herself was proficient in painting and engraving. Died 1762.

114 WILLIAM SHIRLEY, after Hudson.

C. S. 166.
Only state.
Governor of Massachusetts, 1741; subsequently commander-in-chief of the British forces in America. Died 1771.

115 RACHEL, COUNTESS OF SOUTHAMPTON, after Van Dyck.

C. S. 168.
First state.
Daughter of Baron de Rouvigny who was probably in the suite of Henrietta Maria.

116 GEORGE, LORD TOWNSEND, after Hudson.
C. S. 176.
First state.
Born 1724; died 1807. Quebec surrendered to him after the death of Wolfe.

117 MRS. TURNER OF CLINTS, after Reynolds.
C. S. 179.
First state.

118 LADY WALDEGRAVE, after Reynolds.
C. S. 184.
Second state, before any letters; uncleaned margin at bottom.
Maria Walpole was born in 1739; married, 1759, James, second Earl Waldegrave, who died in 1763; second, in 1766, William Henry, Duke of Gloucester, brother of George III. She died, 22nd August, 1807.

119 FLAGEOLET PLAYER, after J. Molenaar.
C. S. 195*a*.
Proof before any letters.

120 GIRL WITH TOP, after Mercier.

RICHARD HOUSTON

Born in Dublin about 1722; was a fellow apprentice with McArdell to Brooks, and came to London about the same time. Died 1775.

121 WILLIAM PITT, after W. Hoare.
C. S. 94.
Only state.
Celebrated statesman; created Earl of Chatham. Born 1708; died 1778.

122 HARRIET POWELL, after C. Read.
C. S. 99.
Early state, with the artists' names in etched letters, and "R. Sayer excudit" only; state not described by Smith.
Actress and singer; afterwards Countess of Seaforth.

123 HARRIET POWELL, after Reynolds.
C. S. 100.
First state.

124 MORNING, after Mercier.
C. S. 139.
First state, before all letters.

125 THE FOUR TIMES OF DAY: MORNING, NOON, AFTERNOON, NIGHT, after Mercier.
C. S. 140.

126 A BURGOMASTER, after Rembrandt.
C. S. 147.
First state.

J. G. HAID

Born at Augsburg, 1710; was brought to England by Boydell; died in Vienna, 1776.

127 GARRICK IN "THE FARMER'S RETURN," after Zoffany.
C. S. 3.
First state.
See No. 241.

128 LA BENEDICITE.

129 LA GOUVERNANTE.

WILLIAM PETHER

Born in Carlisle about 1738; pupil of Frye; worked in London also as a portrait painter. Later went to Bristol and died there in 1821.

130 Officer of State, after Rembrandt.
C. S. 38.
First state.

131 A Rabbi, after Rembrandt.
C. S. 39.
First state. There are three plates of this subject by Pether, of which this is the second.

132 The Orrery, after Wright.
C. S. 48.
First state.

EDWARD FISHER

Born in Ireland, 1730; apprenticed to a hatter. Went to London and, it is presumed, learned mezzotinting from McArdell. Died about 1785.

133 Lady Sarah Bunbury, after Reynolds.
C. S. 6.
First state.
Born 1745; married, in 1762, Sir Thomas Charles Bunbury, Bart.; divorced in 1781, she married the Hon. George Napier. Died 1826.

134 Kitty Fisher as Cleopatra, after Reynolds.
C. S. 18.
First state.
Well-known courtesan of the time. Died 1767.

135 GARRICK BETWEEN TRAGEDY AND COMEDY, after Reynolds.

C. S. 20.
First state.
The celebrated actor. Born 1716; friend of Johnson, Goldsmith, and other eminent men. Died 1779.

136 LADY ELIZABETH KEPPEL, after Reynolds.

C. S. 36.
Second state.
Born 1739; daughter of the second Earl of Albemarle; one of Queen Charlotte's bridesmaids. Died 1768.

137 JOHN, VISCOUNT LIGONIER, after Reynolds.

C. S. 38.
First state.
Born 1672; served through Marlborough's campaigns with distinction; died 1770.

138 CHARLES, MARQUIS OF ROCKINGHAM, after Reynolds.

C. S. 52.
Very early and undescribed state, before any letters.
Born 1730; leader of the opposition in the House of Lords during Lord North's administration. Died 1782.

139 REV. LAURENCE STERNE, after Reynolds.

C. S. 56.
First state.
Born in Ireland, 1713; author of *Tristram Shandy,* etc. Died 1768.

140 The Ladies Yorke, after Reynolds.

C. S. 61.

Early proof, before the plate was quite finished, and before it was cleaned at bottom.

Daughters of Philip, second Earl of Hardwicke. Lady Amabel, born in 1751, married Lord Polwarth in 1772; became Countess Grey in her own right. Died 1833. Lady Mary Jemima was born in 1757; married, in 1780, the second Lord Grantham. Died 1830.

141 Miss Morris as Hope Nursing Love, after Reynolds.

C. S. 63.

Second state.

Daughter of Valentine Morris. She appeared as *Juliet* at Covent Garden in 1768, but fainted from timidity.

JOHN FINLAYSON

Born 1730. He was a portrait painter as well as a worker in mezzotint. Died about 1776.

142 Elizabeth, Duchess of Argyll, after Read.

C. S. 1.

First state.

Second daughter of John Gunning, of County Roscommon, Ireland; married, in 1752, James, sixth Duke of Hamilton, who died in 1758. In 1759 she married Colonel Campbell, who became fifth Duke of Argyll, 1770. She died in 1790.

143 Shuter, Beard and Dunstall, after Zoffany.

C. S. 14.

Undescribed early proof, before any letters. *Love in a Village,* Act I, Scene 6.

JONATHAN SPILSBURY

Like many of the mezzotinters of his day, little is known of Spilsbury. He is said to have painted portraits and also engraved in stipple. *See* Chaloner Smith, p. 1323.

144 Miss Jacobs, after Reynolds.

C. S. 21.

First state.

There is nothing really known about this personage. The plate received the first prize of the Society for the Encouragement of the Arts in 1762.

145 Lady Mary Leslie, after Reynolds.

C. S. 27.

First state.

Born 1753; married, in 1770, William Charles, who succeeded his father as third Earl of Potmore. Died 1799.

JAMES WATSON

Born in Ireland, 1740; probably learned the art from McArdell; was very successful in reproducing the works of Reynolds, Gainsborough and old Dutch painters. Died 1790.

146 Mrs. Abington, after Reynolds.

C. S. 1.

First state.

Frances Barton was born in London in 1731; married, about 1751, James Abington. She became a comedienne of the first rank, and remained a favorite with the public until her retirement from the stage towards the end of the eighteenth century. Died 1815.

147 Sir Jeffrey Amherst, after Reynolds.
C. S. 2.
First state.
Born 1717; joined the army, rendered brilliant service in the conquest of Canada. Died 1797.

148 Frances, Lady Bridges, after Cotes.
C. S. 14.
First state.
Married, in 1765, Sir Brook Bridges. Died 1825.

149 Edmund Burke, after Reynolds.
C. S. 20.
First state.
Distinguished statesman, orator and literary man. Born in Dublin, 1730; died at Beaconsfield, July 9, 1797.

150 Richard Busby, after Riley.
C. S. 22.
Second state.
Head master of Westminster School.

151 Margaret Caroline, Countess of Carlisle, after Reynolds.
C. S. 23.
Second state.
Born 1753; daughter of Earl Gower, afterwards Marquis of Stafford; married, in 1770, Frederick, fifth Earl of Carlisle. Died 1824.

152 John, Marquis of Granby, after Reynolds.
C. S. 64.
First state.
Born 1721; entered the army and rose to high command; died 1770.

153 Mrs. Hale, after Reynolds.
C. S. 69.
First state.

154 Hon. Augustus Hervey, after Gainsborough.
C. S. 74.
First state, "one known."
Born 1724; entered the navy in 1744; succeeded his brother as third Earl of Bristol. Died 1779.

155 Horace Hone as David, after N. Hone.
C. S. 75.
First state.
Son of the painter; A. R. A., 1779; removed to Dublin; after the Union his sitters became so few that he returned to London. Died 1825, aged 70.

156 Richard, Lord Howe, after Gainsborough.
C. S. 77.
Second state.
Born 1722; died 1799. He was in command of the British fleet on the "glorious first of June," 1794.

157 Miss Frances Lascelles, after F. Cotes.
C. S. 89.
Proof, with the artists' names only, in scratched letters.

158 Elizabeth, Duchess of Manchester, and Son, after Reynolds.
C. S. 97.
First state.
Elizabeth Dashwood married George, fourth Duke of Manchester, in 1762. Died, in her ninety-second year, 1832.

59 Lady Susan O'Brien, after F. Cotes.
C. S. 108.
Between first and second states. The inscription reads: "F. Cotes pinxt. James Watson fecit. Published according to Act of Parliament May 20th 1772 by Jas Watson Little Queen Ann Street."
Lady Susan Strangways was born in 1743; eldest daughter of the Earl of Ilchester; ran away with and married William O'Brien, a handsome actor, 1764. Died 1827.

60 James Paine and Son, after Reynolds.
C. S. 111.
First state.

61 Lady Beauchamp Proctor, after West.
C. S. 121.
First state.
Mary Palmer, wife of Sir Thomas, second Baronet; died 1847.

62 Children in the Wood, after Reynolds.
Hamilton, p. 144.
First state.
"The Children in the Wood" was a favorite subject with many painters of the time.

CHARLES PHILLIPS

Born 1737; studied in London. Like many of his contemporaries, little is known about him. His earliest plate is dated 1766, and the latest, 1773.

163 Nelly O'Brien, after Reynolds.
C. S. 2.
First state.
A very celebrated lady of the demi-monde. She died in 1768.

ROBERT DUNKARTON

Born 1744; died 1817. Pupil of Pether.

164 Mrs. Billington, after J. Downman.
C. S. 8.
First state.
Born in London about 1765; became the most popular vocalist of her day; died, near Venice, 1818.

165 Mary Horneck, after Reynolds.
C. S. 25.
First state.
Goldsmith's "Jessamy Bride." Died in 1840, aged 87.

166 Belinda (Miss Bamfylde), after Rev. W. Peters.
C. S. 41.
Only state.

THOMAS WATSON

Born in 1743, according to Chaloner Smith. He worked in stipple as well as in mezzotint, and was a distinguished craftsman. He was associated with Dickinson in print publishing at the time of his death in 1781.

167 Catherine, Lady Bamfylde, after Reynolds.
C. S. 2.
Second state.
Eldest daughter of Admiral Sir John Moore, Bart. Died in 1832, aged 78.

68 Mrs. Beresford, Mrs. Gardiner, Lady Townsend, after Reynolds.
C. S. 6.
First state.
Daughters of William Montgomery of Magbie Hall, Peebles, as Graces sacrificing to Hymen. The painting is in the National Gallery, London.

69 Maria, Lady Broughton, after Reynolds.
C. S. 8.
First state.

70 Mrs. Crewe as Saint Genevieve, after Reynolds.
C. S. 10.
First state.
See No. 111.

71 Henry, Duke of Cumberland, after Reynolds.
C. S. 11.
First state.
Born 1745; brother of George III; died 1790.

72 David Garrick, after Reynolds.
C. S. 16.
Before Garrick's name, but with "Prologue" on scroll.
See No. 241.

173 Mrs. Hardinge, after Reynolds.
C. S. 18.
Engraver's proof, before any letters.

174 The Same.
Second state.

175 WARREN HASTINGS, after Reynolds.

C. S. 19.

Engraver's proof. All proofs before any letters, so far as known, from this plate, are "stopped out." They are, however, early and fine, as a rule.

The great Governor-General of India. Born 1732; died 1818.

176 FRANCES, COUNTESS OF JERSEY, after Gardner.

C. S. 20.

First state.

Only child of the Bishop of Raphoe; married George, fourth Earl of Jersey, 1770. Her intimacy with the Prince of Wales gave rise to much scandal. Died 1821.

177 POLLY KENNEDY, after Reynolds.

C. S. 22.

First state.

A celebrated "Phryne" of the period.

178 LADY MELBOURNE AND SON, after Reynolds.

C. S. 25.

Second state.

179 BARBARA, COUNTESS OF COVENTRY, after Reynolds.

C. S. 36.

Engraver's proof, before the plate was cleaned at bottom.

Daughter of John, tenth Lord St. John; married, in 1764, the sixth Earl of Coventry. Died 1804.

180 FRANCES, LADY WHITMORE, after Lely.

C. S., page 1552.

Engraver's proof, masked.

This portrait is said to be really that of Anne, eldest daughter of the second Duke of Hamilton. She died in 1688.

81 Lady Rushout and Children, after D. Gardner.

C. S. 31.
First state.
Rebecca Bowles married, in 1766, John Rushout, created Lord Northwick in 1797 and founder of the celebrated Northwick picture gallery. She died in 1818.

82 The Confidants, after Martin.

C. S. 41.
Second state.

JOHN JONES

Said to have been born about 1745. He worked in mezzotint and stipple, after Romney, Reynolds, etc. Died 1797.

83 Giovanna Bacelli, after Gainsborough.

C. S. 3.
Second state.
Celebrated dancer who appeared in London in 1779. Died 1801.

84 Mrs. Beresford, after Romney.

C. S. 7.
Early state, before the plate was cleaned below.
Barbara, second daughter of Sir William Montgomery.
See No. 168.

185 JAMES BOSWELL, after Reynolds.
C. S. 8.
First state.
Born in Edinburgh, 1740; in 1763 he was introduced to Dr. Johnson; author of *Memoirs of Pascal Paoli* and *Life of Samuel Johnson.* Died 1795.

186 MRS. DAVENPORT, after Romney.
C. S. 17.
Only state.

187 MRS. EDWARDS, after W. Lawranson.
C. S. 24.
Second state.

188 CHARLES JAMES FOX, after Reynolds.
C. S. 28.
First state.
Celebrated statesman and orator. Born 1749; third son of Henry, first Lord Holland. Died 1806.

189 SAMUEL, LORD HOOD, after Reynolds.
C. S. 38.
First state.
Born 1724; entered the navy; became commander-in-chief in the Mediterranean; raised to the peerage. Died 1816.

190 MRS. JORDAN AS HYPOLITA, after Reynolds.
C. S. 41.
First state.
Dorothy Bland was born in Waterford, Ireland, in 1762; appeared on the Dublin stage when only fifteen years of age, and at Drury Lane eight years later. She was the most fascinating and charming actress of her time. Died in France, 1816.

191 Miss Frances Kemble, after Reynolds.
C. S. 42.
One state.
Younger sister of Mrs. Siddons. She married Mr. T. Twiss. Died 1822.

192 Miss Frances Kemble, after Reynolds.
C. S. 45.
One state.

193 Caroline, Duchess of Marlborough, after Romney.
C. S. 53.
First state.
Born 1743; married, in 1762, George, fourth Duke of Marlborough. Died 1811.

194 George, Duke of Marlborough, after Romney.
C. S. 54.
First state.
Born 1738; succeeded as fourth Duke, 1758. Died 1817.

195 George Damer, Lord Milton, after Beach.
C. S. 56.
Second state.
Born 1746; succeeded his father as second Earl of Dorchester, 1798. Died 1808.

196 Mrs. Tollemache as Miranda, after Reynolds.
C. S. 73.
Hamilton's second state, before the title.
Anna Lewis was born in 1745; married, in 1773, W. Tollemache, afterwards fifth Earl of Dysart. Died 1804.

197 RICHMOND: VIEW OF PETERSHAM MEADOWS, after Reynolds.

Hamilton, p. 155.
Only state.
There is a stipple engraving of this subject by W. Birch which bears the title: "A View of Sir Joshua Reynolds' House, Richmond Hill."

JOHN DIXON

Born in Ireland about 1730; went to London about 1765 and was recognized as an artist of great ability. Died about 1800.

198 LADY MARY CATHARINE BERTIE, after Peters.

C. S. 6.
Second state.
Eldest child of the third Duke of Ancaster. Born 1754; died 1767.

199 THE MISSES CREWE, after Reynolds.

C. S. 12.
First state.
Sisters of John Crewe, afterwards Lord Crewe.

200 GARRICK AS RICHARD III, after N. Dance.

C. S. 15.
First state.
See No. 241.

201 WILLIAM, DUKE OF LEINSTER, after Reynolds.

C. S. 22.
First state.
Born 1745; died 1804.

202 Lady Susan O'Brien, after Reynolds.

C. S. 26.

First state.

This portrait has passed for many years as that of Nelly O'Brien. It is, however, quite unlike other portraits of that famous personage. It is more likely to be Lady Susan O'Brien, born in 1743, who ran away with, and married, a handsome actor named William O'Brien in 1764. Died 1827. In Graves and Cronin's *Sir Joshua Reynolds,* the lady is said to be "Lady Mary O'Bryen, third Countess of Ossory."

203 Countess of Pembroke and Son, after Reynolds.

C. S. 27.

First state.

Lady Elizabeth, second daughter of Charles, Duke of Marlborough; married, in 1756, Henry, tenth Earl of Pembroke.

204 Henry, Earl of Pembroke, after Reynolds.

C. S. 28.

First state.

Born 1734; succeeded his father as tenth earl. Died 1794.

205 Charles Townsend, after Reynolds.

C. S. 34.

Second state.

Born 1725; died 1767. Burke called him "the delight and ornament of the House."

206 The Flute Player, after F. Hals.

C. S. 39.

Second state.

WILLIAM DICKINSON

Born in London in 1746; became one of the most brilliant of the remarkable mezzotint engravers of his time. Died in Paris, 1823.

207 DIANA, LADY CROSBIE, after Reynolds.

C. S. 14.
Second state.
Daughter of Lord George Sackville; born 1756; married Viscount Crosbie 1777; died 1814.

208 ELIZABETH, COUNTESS OF DERBY, after Reynolds.

C. S. 16.
First state.
Born 1753; only daughter of James, sixth Duke of Hamilton and Brandon, and the beautiful Elizabeth Gunning; married, in 1774, Edward, twelfth Earl of Derby. Died 1797.

209 THE COUNTRY GIRL, after Peters.

C. S. 17.
First state.
Possibly the artist's sister, Mary Dickinson.

210 JANE, DUCHESS OF GORDON, after Reynolds.

C. S. 28.
First state.
Born 1748; married the fourth Duke of Gordon, 1767; celebrated for her beauty, wit, and charming manners. Died 1812.

211 MRS. GWYNNE AND MRS. BUNBURY, after Gardner.

C. S. 34.
First state.
For Mrs. Gwynne, *see* Nos. 165 and 317; for Mrs. Bunbury, *see* No. 313.

212 Elizabeth Hartley, after Nixon.

C. S. 37.
First state.
First appeared at Bath, 1771; was popular as a tragic actress. Died 1824.

213 Mrs. Pelham, after Reynolds.

C. S. 59.
First state.
Sophia, daughter of George Aufrere; married C. A. Pelham, afterwards Baron Yarborough. She died in 1786.

214 Miss Benedetta Ramus, after Romney.

C. S. 65.
Second state.
Afterwards wife of Sir John Day.

215 Mrs. Sheridan as St. Cecilia, after Reynolds.

C. S. 74.
First state.
Elizabeth, daughter of Mr. Linley, of Bath. "A singer whose voice rivalled the nightingale's." She eloped with Richard Brinsley Sheridan to France, 1773, and was married there. Died 1792.

216 Lady Charles Spencer, after Reynolds.

C. S. 77.
First state.
Born 1743; daughter of Lord Vere; married, in 1762, the second son of the second Duke of Marlborough. Died 1812.

217 Miss Stephenson, after Rev. W. Peters.

C. S. 79.
Second state.
Married John, second Earl of Mexborough, in 1782. Died 1821.

218 Elizabeth Taylor, after Reynolds.
C. S. 80.
Only state.
Daughter of Philip Houghton, Esq., of Jamaica. Married John Taylor, who was created a Baronet, 1778.

219 Richard, Earl Temple, after Reynolds.
C. S. 82.
First state.
Born 1711; became K.G. and Privy Councillor. Died 1779.

220 Duchess of York, after Hoppner.
C. S. 94.
Only state.
Born 1767; daughter of Frederick William, King of Prussia. Died 1820.

JOSEPH MARCHI

Born in Rome about 1735; came to England with Reynolds and was employed as his assistant. Died 1808.

221 The Misses Bennet, after Nixon.
C. S. 2.
First state.
Daughters of the printseller Bennet.

222 Miss Cholmondeley, after Reynolds.
C. S. 3.
Proof with only the artists' names etched.
Daughter of the Rev. Robert Cholmondeley; married, in 1783, W. Bellingham, secretary to William Pitt. Died 1844.

223 OLIVER GOLDSMITH, after Reynolds.

C. S. 7.

Second state.

Poet, historian and dramatist. Born, 1728, at Pallas, County Longford, Ireland; friend of Johnson, Garrick and Reynolds. Died 1774.

RICHARD BROOKSHAW

Born about 1736, but little is known of him, except that he went to Paris about 1772 and was successful. The time and place of his death are not known.

224 ELIZABETH CHUDLEIGH AS FLORA.

C. S. 5.

Three impressions known.

Born 1720; celebrated maid of honor to the Princess of Wales. Died 1788.

225 MISS WILLIAMS, after Pyle.

C. S. 26.

Proof not described by Smith. With "B. f. 1767" only, in lower right margin.

RICHARD EARLOM

Born in London, 1743; was self-taught; worked in both mezzotint and stipple. Died 1822.

226 MRS. GULSTON, after Hamilton.

C. S. 14.

First state.

Born 1749; was a descendant of Van Dyck; married the famous collector Joseph Gulston in 1768 and died in 1779. She etched several plates.

227 Mr. King and Mrs. Baddeley, after Zoffany.
C. S. 26.
First state.
Thomas King was born in 1730; excelled in humorous characters. Died 1805. Sophia Baddeley was a daughter of Mr. Snow, sergeant-trumpeter to George III. She was a good singer and an agreeable actress. Being profuse in her expenditures, she died in poverty in Edinburgh, 1801.

228 Thomas Pownall, after Cotes.
C. S. 33.
Second state.
Born at Lincoln, 1722; became Governor of Massachusetts Bay in 1757, and of New Jersey in 1759. He returned to England in 1761 and died in Bath, 1805.

229 James, Duke of Richmond, after Van Dyck.
C. S. 36.
First state.
Born 1612. He was an adherent of Charles I during the Civil War and placed him in his grave at Windsor. Died 1655.

230 The Witch, after Teniers.
First state.

231 A Fruit Piece, after Van Huysum.
Early proof before any letters and before the coat of arms.

232 A Flower Piece, after Van Huysum.
Companion to No. 231 and in the same state and condition.

233 Bull-dog and Badger, after C. Towne.
Before any letters.

VALENTINE GREEN

Born 1739; pupil of R. Hancock; an extraordinarily able technician. Died 1813.

234 Louisa, Countess of Aylesford, after Reynolds.
C. S. 4.
Second state.
Daughter of Thomas, first Marquis of Bath; married, in 1781, the fourth Earl of Aylesford. Died in 1832.

235 Lady Elizabeth Compton, after Reynolds.
C. S. 27.
First state.
Born 1760; died 1835. Daughter of the seventh Earl of Northampton; afterwards Countess of Burlington.

236 Maria Cosway, after a portrait by herself.
C. S. 29.
First state.
Born in Italy in 1759; daughter of an Irishman who kept a hotel at Leghorn; came to England, and in 1781 married Richard Cosway, R.A. Died at Lodi, 1838.

237 Anne, Duchess of Cumberland, after Gainsborough.
C. S. 31.
First state.
Eldest daughter of Simon Luttrell; married the Duke of Cumberland in 1771. Died 1803.

238 CHARLES, EARL OF DALKEITH, after Reynolds.
C. S. 33.
First state.
Born 1772; succeeded his father as fourth Duke of Buccleuch, 1812. Died 1819.

239 LADY BETTY DELMÉ AND CHILDREN, after Reynolds.
C. S. 35.
First state.
Born 1747; daughter of Henry, fourth Earl of Carlisle; died 1813.

240 GEORGIANA, DUCHESS OF DEVONSHIRE, after Maria Cosway.
C. S. 36.
First state.
See No. 397.

241 GEORGIANA, DUCHESS OF DEVONSHIRE, after Reynolds.
C. S. 37.
First state.
See No. 397.

242 DAVID GARRICK, after Gainsborough.
C. S. 46.
First state.
The celebrated actor. Friend of Reynolds, Goldsmith and Johnson. Born 1716; died 1779.

243 GENERAL GREENE, after C. W. Peale.
C. S. 56.
First state.
Born at Warwick, R. I., about 1741; joined the American army and finally became Major-General. Died 1786.

44 JOHN HUGH GRIFFITH.
C. S. 58.
First state.
First lieutenant of marines; killed in action off St. Kitts, 1782.

45 LADY JANE HALLIDAY, after Reynolds.
C. S. 61.
First state.
Daughter of the third Earl of Dorset.

46 LADY HENRIETTA HERBERT, after Reynolds.
C. S. 64.
First state.
Born 1758; became Countess of Powis. Died 1830.

47 LADY LOUISA MANNERS, after Reynolds.
C. S. 84.
First state.
Wife of John Manners, M.P.; afterwards Countess of Dysart in her own right. Born 1745; died 1840.

48 SIR JOSHUA REYNOLDS, after Reynolds.
C. S. 110.
First state, inscription in etched letters.
The celebrated painter and intimate friend of Burke, Goldsmith and Johnson. Born 1723; died 1792.

49 MARY ISABELLA, DUCHESS OF RUTLAND, after Reynolds.
C. S. 115.
First state.
Youngest daughter of the fourth Duke of Beaufort; brilliant leader of fashion. Born 1756; died 1831.

250 EMILY MARY, COUNTESS OF SALISBURY, after Reynolds.
C. S. 116.
First state.
Born 1750; married James, seventh Earl of Salisbury, 1773; burned to death in Hatfield House, November 27, 1835.

251 COUNTESS TALBOT, after Reynolds.
C. S. 128.
First state.
Charlotte, daughter of the first Earl of Hillsborough; born 1754; married J. C. Talbot, who became Earl Talbot in 1784. Died 1804.

252 ANNE, VISCOUNTESS TOWNSEND, after Reynolds.
C. S. 132.
First state.
One of the ladies grouped by Reynolds in "The Irish Graces."
See No. 168.

253 THE LADIES WALDEGRAVE, after Reynolds.
C. S. 133.
First state.
Grandnieces of Horace Walpole, for whom the original picture was painted. Lady Elizabeth Laura, born 1760, married her cousin George, Earl Waldegrave. Died 1816. Lady Charlotte Maria, born 1761, married George, fourth Duke of Grafton. Lady Anna Horatia, born 1762, married, in 1786, Admiral Lord Hugh Seymour. Died 1801.

254 GEORGE WASHINGTON, after J. Trumbull.
C. S. 135.
First state.
"The Father of his Country." Born 1732; died 1799.

255 The Wright Family, after Wright.
C. S. 141.
First state.
In reality the children of Mr. Bradshaw. Wright was married in 1773; the print was published in 1769.

J. R. SMITH

Born at Derby, 1752; son of "Smith of Derby," the landscape painter. Came to London after his father's death in 1767; became an accomplished craftsman, for he painted in all the mediums and engraved in stipple and mezzotint. Many of his mezzotints are considered as among the most beautiful examples of the art. Died at Doncaster in 1812.

256 Lady Beaumont, after Reynolds.
C. S. 12.
First state.

257 The Hon. Mrs. E. Bouverie, after Hoppner.
C. S. 19.
With inscription, and "Proof" at lower right.

258 Mrs. Carnac, after Reynolds.
C. S. 31.
Second state.
Elizabeth Rivett was born in 1751; married General Carnac; died 1780.

259 Miss Carter, after J. R. Smith.
C. S. 34.
First state.
Daughter of the painter George Carter.

260 The Clavering Children, after Romney.
C. S. 41.
Early proof, not described by Smith or Horne. "Painted by G. Romney" only, in scratched letters at left, in margin below.
Children of George Clavering of Greencroft.

261 Lady Elizabeth Compton, after Peters.
C. S. 45.
Third state.
Born 1760; married Lord George Cavendish. Died 1835.

262 Miss Cumberland, after Romney.
C. S. 49.
First state.
Elizabeth, eldest daughter of Richard Cumberland. She married, in 1782, the youngest son of the Duke of Portland. Died 1837.

263 John Philpot Curran, after Lawrence.
C. S. 50.
Second state.
The celebrated Irish lawyer and orator. Born in Cork, 1750; died 1817.

264 John, Lord Eldon, after Lawrence.
C. S. 59.
First state.
John Scott was born in Newcastle, 1751; Solicitor-General, 1788; Attorney-General, 1793; Lord Chancellor, 1801; created Earl of Eldon, 1821. Died 1838.

265 John Bellenden and Henry Gawler, after Reynolds.
C. S. 67.
First state.

266 A Bacchante (Lady Hamilton), after Reynolds.

C. S. 75.
First state.
Emma Hart was born in 1761 and died, comparatively neglected, near Calais, in 1815. Her history and Nelson's passionate attachment to her are well known.

267 Lady Hamilton as Nature, after Romney.

C. S. 76.
Second state.

268 Sophia Western, after Hoppner.

C. S. 87.
Second state.
One of several portraits of Phœbe Hoppner.

269 The Hon. Frances Ingram, after Reynolds.

C. S. 91.
Proof before all letters.

270 Almeria, after Opie.

C. S. 106.
First state.
Elizabeth Meymot was a daughter of Mr. Gunn, deputy for Portsoken ward.

271 Mrs. Mills, after Engleheart.

C. S. 108.
Proof, open etched letters.
A singer at Vauxhall, Drury Lane, etc. Married Captain Mills, one of the survivors of the Black Hole in Calcutta. Died 1802.

272 Lady Caroline Montagu, after Reynolds.

C. S. 110.
First state.
Born 1774; third daughter of Henry Scott,

Duke of Buccleuch. Her correct name is, therefore, Montagu-Scott. Married, in 1803, Sir Charles Douglas, afterward Marquis of Queensberry.

273 Mrs. Montagu, after Reynolds.

C. S. 112.
First state.
Friend of Pope, Pulteney, Burke, Johnson, and other celebrities. Founder of the celebrated Blue Stocking Society; published *Writings and Genius of Shakespeare* and other works. Born 1720; died 1800.

274 Mrs. Musters, after Reynolds.

C. S. 120.
First state.
See No. 324.

275 Mrs. North, after Romney.

C. S. 122.
First state.
Henrietta Maria Bannister married the Hon. and Rev. Brownlow North in 1771. Died 1796.

276 Hon. Mrs. O'Neill, after Peters.

C. S. 123.
Second state.
Henrietta Boyle, only child of Lord Dungarvan and granddaughter of the fifth Earl of Cork. Died in 1793, aged 37.

277 Miss Theophila Palmer, after Reynolds.

C. S. 128.
First state.
Daughter of John Palmer, of Torrington; favorite niece of Sir Joshua Reynolds; married, 1781, R. L. Gwatkin of Plymouth. Died 1848.

278 Mrs. Payne Galway and Child, after Reynolds.
C. S. 133.
First state.

279 Miss Harriet Powell, after Peters.
C. S. 137.
First state.
Actress and singer; married the Earl of Seaforth.

280 Mrs. Smith, after J. R. Smith.
C. S. 155.
Only state.
Wife of the artist.

281 Mrs. Stables and Daughters, after Romney.
C. S. 157.
First state.
Wife and children of John Stables, Esq., one of the Supreme Council of Calcutta.

282 The Hon. Mrs. Stanhope, after Reynolds.
C. S. 158.
First state.
Eliza Falconer, one of the fashionable beauties of the day, as "Contemplation." Married the Hon. Henry Fitzroy Stanhope.

283 The Synnot Children, after Wright.
C. S. 160.
Presentation proof. "Given by Joseph Wright to his friend J. Holland, 1782" on margin at lower right.
Children of Walter Synnot, Esq., of County Armagh, Ireland.

284 COLONEL TARLETON, after Reynolds.

C. S. 161.

Early proof, before the plate was completed.

Bannastre, third son of John Tarleton, Mayor of Liverpool. Entered the cavalry and served under Lord Cornwallis in the Revolutionary War; afterwards became a General. He was created a Baronet in 1818, and died in 1833.

285 THE SAME.

First state.

286 THE PROMENADE AT CARLISLE HOUSE, after J. R. Smith.

C. S. 194.

First state.

Carlisle House in Soho Square was formerly the residence of the Howards, but was converted into a place of amusement by Mrs. Cornelys, who was quite a celebrity in her time.

287 WATERCRESS GIRL, after Zoffany.

C. S. 200.

Early proof in scratched letters, before the title. The publication line reads: "London published Septem. The 9th 1780 by J. R. Smith, N° 10 Batemans Buildings Soho & Birchall N° 473 Strand."

Companion to "Flower Girl."

See No. 319.

288 THE INFANT JUPITER, after Reynolds.

Hamilton, p. 151.

Second state.

289 THE FRUIT BARROW, after H. Walton.

C. S. 172.

First state.

Portraits of the Walton family.

290 TWELFTH NIGHT, after Wheatley.
C. S. 178.
First state.
Miss Younge (afterwards Mrs. Pope), with Messrs. Dodd, Love, and Waldron, in *Twelfth Night*, Act IV.

291 LADY AT HAYMAKING, after W. Lawrenson.
C. S. 183.
Proof, scratched letters.

292 A CHRISTMAS GAMBOL, after Morland.
Open letters.

293 A CHRISTMAS HOLIDAY, after Morland.
Open letters.

HENRY KINGSBURY

Little is known about this artist, except that he was a painter as well as an engraver in stipple and mezzotint.

294 MISS HARRIET SEROCOLD, after Downman.
C. S. 13.
First state. The corrections on the print are in Walpole's writing.
Daughter of the Rev. Walter Serocold of Cambridge. Died 1792.

HENRY HUDSON

Chaloner Smith has given a list of twelve plates by this artist, with dates ranging from 1782 to 1793. He thinks that as these are not numerous, the artist may have been a man of independent means, or followed other pursuits.

295 The Countess of Ravensclough, after J. H. Schroeder.

C. S. 12.

Proof with names of artists only; the title is written in ink.

296 Mrs. Curtis, after Walton.

C. S. 1.
Only state.

JOHN MURPHY

Born in Ireland about 1748. He was living in London in 1820.

297 The Encampment at Brighton, after Wheatley.

Proof, open letters.

JOHN JACOBE

Born in Vienna in 1733; came to England to learn mezzotint engraving, where he executed several plates; returned to Vienna and died there, 1797.

298 Lord George Germaine, after Romney.

C. S. 3.
First state.
Born 1715; distinguished himself with the army in Flanders; Secretary of State for the Colonies 1775–82. Died 1785.

299 Miss Meyer as Hebe, after Reynolds.

C. S. 5.
First state.
Daughter of Jeremiah Meyer, R.A., the enameller and miniature painter.

300 HON. MARY MONCKTON, after Reynolds.
C. S. 6.
Unique proof, before any letters. The names of the artists and the personage are written in ink.
Daughter of Viscount Galway; married, in 1786, the Earl of Cork. Born 1746; died 1840.

ELIZABETH JUDKINS

Smith states that she was, almost certainly, a pupil of James Watson, but gives no further information regarding her.

301 MRS. ABINGTON, after Reynolds.
C. S. 1.
First state.

JOHN DEAN

Born about 1750; pupil of Valentine Green. Died in London, 1798.

302 LADY CADOGAN, after Reynolds.
C. S. 3.
First state.
Granddaughter of Sir Robert Walpole.

303 MISS CROCKATT, after Hoppner.
C. S. 6.
First state.

304 ELIZABETH, COUNTESS OF DERBY, after Romney.
C. S. 7.
First state.
Daughter of James, Duke of Hamilton, and the beautiful Elizabeth Gunning. Born 1753; died 1797.

305 LADY ELIZABETH HERBERT AND SON, after Reynolds.

C. S. 11.
First state.
Born 1752; married Henry Herbert, 1771; died 1826.

306 PHŒBE HOPPNER, after Hoppner.

C. S. 13.
Proof with scratched letters.
Wife of Hoppner and daughter of Mrs. Wright, an American living in London, who modelled portraits in wax.
Hoppner painted her several times.

307 LADY MARY KENT, after Reynolds.

C. S. 15.
First state.
Mary, daughter of T. Wadsworth, M.A.; wife of Sir Charles Kent. Died 1817.

308 MRS. MARTYR, after M. Brown.

C. S. 18.
First state.
Actress and singer in English opera. Died 1807.

309 VENETIAN BOY, after Reynolds.

Hamilton, p. 143.
First state.

310 MERCURY, after Reynolds.

Hamilton, p. 152.
First state.

JOSIAH BOYDELL

Born 1752; nephew of the celebrated Alderman John Boydell; pupil of Earlom. Died 1817.

1 Regnier Hansloe and His Wife, after Rembrandt.

C. S. 3.

First state.

Said to be a portrait of a burgomaster and his mother, and not Reinier Anslo, the Dutch poet. Rembrandt etched Hansloe in 1641, the year in which the portrait was painted.

JOHN YOUNG

Born 1755; pupil of J. R. Smith; appointed engraver in mezzotinto to the Prince of Wales in 1789. Died 1825.

2 Robert Bloomfield, after Rising.

C. S. 8.

Early proof, before any letters.

Born 1766; worked on a farm, then learned shoemaking. His poem *The Farmer's Boy* is his best known work. Died 1823.

3 Mrs. Bunbury, after Hoppner.

C. S. 10.

First state.

Eldest daughter of Captain Horneck; married Henry Bunbury, the caricaturist, in 1771; Goldsmith's "Little Comedy." Died 1799.

4 George Canning, after Hoppner.

C. S. 11.

Early finished proof before any letters. Not mentioned by Smith.

The celebrated statesman. Born 1770; died 1827.

315 The Setting Sun, after Hoppner.
C. S. 27.
First state.
The Godsal children, of Iscoyd Park, Flintshire.

316 Lady Charlotte Greville, after Hoppner.
C. S. 29.
First state.
Born 1775; married, in 1793, Charles Greville; died 1862.

317 Mrs. Gwyn, after Hoppner.
C. S. 31.
First state.
Celebrated by Goldsmith as the "Jessamy Bride." Born 1753; died 1840.

318 Lady Anne Lambton and Children, after Hoppner.
C. S. 46.
First state.
Anne Barbara Frances, second daughter of George Villiers, fourth Earl of Jersey. Born 1772; married W. H. Lambton, M.P. for Durham, 1791; died 1832.

319 Flower Girl, after Zoffany.
C. S. 79.
One state.
Companion to "Watercress Girl."
See No. 287.

THOMAS PARK

Born 1760; worked in mezzotint for some years. In 1797 he published a volume of sonnets; edited *Royal and Noble Authors,* Walpole, etc. Died 1835.

20 Miss Penelope Boothby, after Reynolds.
C. S. 1.
Second state.
Only child of Sir Brooke Boothby. Born 1785; died 1791.

21 The Hon. Mrs. Watson, after Gainsborough.
C. S. 9.
Second state.

C. H. HODGES

Born 1764; pupil of J. R. Smith; settled in Holland, 1788; died in Amsterdam, 1837.

22 Lady Dashwood and Child, after Reynolds.
C. S. 11.
Second state.

23 Mrs. Williams Hope, after Reynolds.
C. S. 18.
First state.
Bromley gives the name as "Williams Hope," and not "William," as on the print.

24 Mrs. Musters as Hebe, after Reynolds.
C. S. 25.
First state.
Mother of John Musters, who married Byron's first love, Mary Chaworth.

25 Lavinia, Countess Spencer, after Reynolds.
C. S. 28.
Hamilton's second state. The names of the artists are in scratched letters, but the date is 1784 instead of 1785.
Born 1762; died 1831.

326 Ann Warren, after Romney.
C. S. 32.
Touched proof.
A daughter of William Powell, the actor.

JOHANN PETER PICHLER

Born in Botzen, 1765. Worked for the Prince of Anhalt-Dessau in Dresden. Died at Vienna, 1806.

327 Rubens's Sons, after Rubens.
Proof with names of the artists.

EDWARD SAVAGE

Painter and engraver. Born at Princeton, Mass., in 1761. Was a pupil of Benjamin West. Died 1817.

328 Benjamin Franklin, after Martin.
With title in script letters. So far as known there are no original impressions without the title.
The celebrated statesman and philosopher. Born in Boston, 1706; died 1790.

JAMES WALKER

Born 1748; pupil of Valentine Green; appointed engraver to the Empress Catherine in 1784; returned to London in 1802, and died in 1808.

29 MARGARET CAROLINE, COUNTESS OF CARLISLE, after Romney.

C. S. 2.
Second state.
Born 1753; married, in 1770, Frederick, fifth Earl of Carlisle. Died 1824.

30 MRS. MUSTERS, after Romney.

C. S. 10.
Second state.

31 MISS FRANCES WOODLEY, after Romney.

C. S. 19.
First state.
One of the beauties of the day; married Henry Bankes in 1784. Born 1740; died 1822.

GEORGE KEATING

Native of Ireland. Mezzotint and stipple engraver in London, where he lived between 1784 and 1797.

32 GEORGIANA, DUCHESS OF DEVONSHIRE, AND DAUGHTER, after Reynolds.

C. S. 3.
First state.
See No. 397.

WILLIAM DOUGHTY

A native of Yorkshire; studied with Sir Joshua Reynolds; started for Bengal, but the ship was captured by a French and Spanish squadron; was taken to Lisbon and died there shortly afterwards.

333 Dr. Samuel Johnson, after Reynolds.
C. S. 2.
First state.
The celebrated lexicographer. Born 1709; died 1784.

334 Miss Mary Palmer, after Reynolds.
C. S. 5.
First state.
Niece of Sir Joshua Reynolds.

335 Ariadne, after Reynolds.
Hamilton, p. 141.
First state.
Said to be a portrait of Miss Ingram.

WILLIAM WARD

Born in London, 1766; pupil of J. R. Smith; brother-in-law of George Morland, many of whose paintings he reproduced. Died suddenly, December 1, 1826.

336 Mrs. Benwell, after Hoppner.
C. S. 7.
One state.
Not Mary Benwell, the painter, according to Chaloner Smith, but "a very different person, of great beauty."

337 Mrs. Braddyll, after a painting by her son.
C. S. 13.
First state.

338 Henry Callender, after Abbott.
C. S. 20.
First state.

339 Daughters of Sir Thomas Frankland, after Hoppner.

C. S. 38.
First state.
The Misses Marianne and Amelia, two of the many daughters of Sir Thomas.

340 Elizabeth, Countess of Mexborough, after Hoppner.

C. S. 58.
First state.
Elizabeth Stevenson married John, second Earl of Mexborough, in 1782. Died 1821.

341 George Morland, after R. Muller.

C. S. 60.
Second state.
Born 1763; son of Henry Morland, the painter; was a genius, but ruined his career by dissipation. Died 1804.

342 Mrs. Pope as Juliet, after Shee.

C. S. 69.
Miss Campion was born in Waterford, Ireland; appeared in Dublin, 1792, and in Covent Garden, 1797. Died in 1803, aged 26.

343 Mrs. Michael Angelo Taylor as Miranda, after Hoppner.

Not described by Chaloner Smith. See note by McKay and Roberts on this scarce print, p. 251.
Frances Anne Vane married, in 1789, Michael Angelo Taylor, M.P. Died 1835.

344 Suspense, after G. Morland.

345 The Delightful Story, after G. Morland.

346 The Pledge of Love, after G. Morland.

JAMES WARD

Born 1769; pupil of his elder brother William and of J. R. Smith. Although successful, he abandoned mezzotint and devoted himself to animal painting, becoming an R.A. in 1811. Died 1859.

347 LORD ASHBURTON, COLONEL BARRÉ AND LORD SHELBURNE, after Reynolds.

C. S. 1.
First state.
Lord Ashburton was born in 1731; died 1783. Colonel Barré was born in Ireland; entered the army and, having been elected to Parliament, was eloquent in his opposition to the American War. Wilkes-Barre was named for Wilkes and Barré as defenders of liberty. Died in 1802, aged 76. The Earl of Shelburne was born in 1737; created Marquess of Lansdowne, 1784. Died 1805.

348 MRS. BILLINGTON, after Reynolds.

C. S. 5.
Second state.
Actress and singer. Born in London about 1765; became a leading vocalist both in England and on the Continent. Died 1818.

349 JUVENILE RETIREMENT, after Hoppner.

C. S. 14.
First published state.
Children of the Hon. John Douglas and Frances, eldest daughter of Lord Harewood.

350 THE SAME.

Second state, with the title altered to "Repose."

51 Lady Heathcote, after Hoppner.
C. S. 23.
Second state.
Catherine Sophia Manners, born 1769, died 1825. Wife of Sir Gilbert Heathcote.

52 Children Bathing, after Hoppner.
C. S. 27.
Second state.
Children of the artist.

GEORGE CLINT

Born in London, 1770; studied mezzotint with Edward Bell; became a successful portrait painter. Died 1854.

53 Miss Arabella Jane Wilmot, after Hoppner.
Proof, etched letters.

PHILIP DAWE

"He is said to have worked under Hogarth, and was the pupil, and probably a connection by marriage, of Henry Morland, after whom he executed several plates." C. S.

54 Reading by a Paper-bell Shade, after Henry Morland.
C. S. 23.

55 The Pretty Ballad Singer, after Henry Morland.

GAINSBOROUGH DUPONT

Born 1767; maternal nephew and pupil of Thomas Gainsborough. Died 1797.

356 Rev. Sir Henry Bate Dudley, after Gainsborough.
C. S. 4.
First state.
Born 1745; friend of Garrick and Sheridan; established the *Morning Herald*. Died 1824.

357 Eldest Princesses, after Gainsborough.
C. S. 5.
First state.
Daughters of George III.

358 George III, after Gainsborough.
C. S. 6.
Second state.
Born 1738; died 1820.

JOSEPH GROZER

Date of birth and death not ascertained. He worked in London between 1786 and 1797.

359 Master Braddyl, after Reynolds.
C. S. 2.
Only state.

360 Viscount Duncannon, after Reynolds.
C. S. 9.
Second state.
Born 1758; died 1844.

361 Frances Harris, after Reynolds.
C. S. 12.
Second state.
Born 1784; became the wife of General Cole.
It is said that this was the last portrait painted by Sir Joshua.

362 Lady Charlotte Legge, after Romney.
C. S. 15.
Proof, before the publication line; with the artists' names only.
Born 1774; married, in 1795, Charles Duncombe, afterwards Baron Feversham.

363 Mrs. H. Mackenzie and Child, after Reynolds.
C. S. 17.
Second state.
There is some doubt as to the identity of this lady. *See* Smith, p. 611, and Hamilton, p. 130.

364 Morning Amusement, after Reynolds.
C. S. 24.
First state.

GEORGE DAWE

Son of P. Dawe; born in London, 1781; became finally a portrait painter; was in Russia ten years; returned to England in 1829, in which year he died.

365 Miss Searle, after Reynolds.
C. S. 12.
Only state.

S. EINSLE

Not mentioned by Nagler or Redgrave.

366 Ann Elizabeth, Countess of Aldborough, after Hoppner.
C. S. 1.
1*a* state.

WILLIAM SAY

Born near Norwich, 1768; pupil of James Ward. He engraved over three hundred plates, an example of each being in the British Museum. Died 1834.

367 LADY HAMILTON, after J. J. Masquerier.
Title in open letters.
See Nos. 266 and 267.

368 LADY MILDMAY AND CHILD, after Hoppner.
Helena Shaw-Lefevre, wife of Henry St. John-Mildmay, Bart.

369 COUNTESS OF WICKLOW, after Harlow.
Proof, etched letters.

370 REMBRANDT'S PEASANT GIRL, after Rembrandt.
Proof, open letters.

371 GEORGE III, after Northcote.
One of the "first fifty" impressions.
Born 1738; died 1820.

372 MRS. SIDDONS, after Lawrence.
Proof, open letters.
The celebrated tragic actress. Born 1755; died 1831.

373 BENJAMIN WEST, after Lawrence.
Subscription proof, No. 15.
Born in Pennsylvania, 1738; visited Rome in 1760; afterwards resided in London, attracted the attention of George III, and was liberally patronized by him. He succeeded Sir Joshua Reynolds as President of the Royal Academy in 1792. Died 1820.

EDWARD BELL

Nephew of John Bell, publisher of *The British Theatre*. He made but few plates, so it is supposed that he had another occupation.

374 HORATIO, LORD NELSON, after Beechey.
C. S. 13.
Only state.
The great naval commander. Born 1758; died in the moment of victory at Trafalgar, 1805.

SAMUEL WILLIAM REYNOLDS

Born 1773; pupil of J. R. Smith. He utilized etching in his work with considerable effect. Died 1835.

375 MRS. ARBUTHNOT, after Hoppner.
Whitman, 11.
Second state.

376 DUCHESS OF BEDFORD, after Hoppner.
Whitman, 21.
Proof not quite finished, before any letters.
Georgiana Gordon, wife of John, sixth Duke of Bedford. Died 1853.

377 ELIZABETH, MARCHIONESS OF EXETER, after Lawrence.
Whitman, 87.
One of the first fifty impressions.
Daughter of Peter Burrill; married the eighth Duke of Hamilton in 1778, and, in 1800, the first Marquis of Exeter. Died 1837.

378 MARY, COUNTESS HARCOURT, after Reynolds.
Hamilton, p. 105.
Second state.

379 MRS. WHITBREAD, after Hoppner.
Whitman, 300.
Only state.
Daughter of Lord Grey of Howick; married Samuel Whitbread, 1788. Whitman quotes a long eulogy of her from *The Ladies' Monthly Museum,* March, 1804.

CHARLES TURNER

Born 1774; executed the first twenty plates of the *Liber Studiorum* and many striking portraits. Died 1857.

380 COUNTESS CHOLMONDELEY AND SON, after Hoppner.
Whitman, 110.
One state.
Wife of the first Marquis of Cholmondeley. Born 1764; died 1838. The boy was born in 1800 and died in 1884.

381 MISS CHOLMONDELEY, after Hoppner.
Whitman, 111.
First state.

382 EDMUND KEAN AS RICHARD III, after J. J. Halls.
Whitman, 283.
Undescribed proof, before any letters; signed by Kean.
Born 1787; died 1833. The most eminent British actor of his time.

83 GEORGE, VISCOUNT MALDEN, AND LADY ELIZABETH CAPEL, after Reynolds.

Whitman, 344.
Second state.
Children of the fourth Earl of Essex.

84 LADY LOUISA MANNERS, after Hoppner.

Whitman, 347.
First state.
See No. 246.

85 GEORGE, FIFTH DUKE OF MARLBOROUGH, AND FAMILY, after Reynolds.

Whitman, 352.
First state.
Born in 1739, and married Caroline, daughter of the fourth Duke of Bedford, in 1762. Died 1817.

86 ADMIRAL LORD NELSON, after Hoppner.

Whitman, 401.
Before any lettering on inscription space.
The celebrated naval hero. Born 1758; fell at Trafalgar, 1805.

87 LORD NEWTON, after Raeburn.

Whitman, 403.
Distinguished advocate. Born 1740; died 1811.

88 MISS O'NEILL AS HEBE, after F. H. Villiers.

Proof before any letters.
Born 1791; died 1872. Celebrated tragic actress; married, in 1819, Sir William Becher.

389 THE PENN FAMILY, after Reynolds.

Whitman, 422; Hamilton, p. 126.

Second state.

Children of Thomas Penn, of Stoke Park, Bucks, and Lady Juliana Penn, fourth daughter of the Earl of Pomfret.

390 SIR WALTER SCOTT, after Raeburn.

Whitman, 514.

Proof, open letters.

The celebrated poet and novelist. Born 1771; died 1832.

391 GEORGE, FIRST MARQUESS TOWNSEND, after Reynolds.

Whitman, 567.

Only state.

Born 1724; fought at Culloden; took command at Quebec on the death of General Wolfe, 1759; created Marquess, 1786.

392 MRS. SCOTT WARING AND CHILDREN, after J. Russell.

Whitman, 516.

First state.

Daughter of Jacob Hughes, of Cashel. Died 1812.

393 THE MASK, after Reynolds.

Hamilton, p. 133.

Portraits of the Ladies Charlotte and Ann Spencer, daughters of George, third Duke of Marlborough.

394 THE FORTUNE TELLER, after Reynolds.

Portraits of Lord Henry and Lady Charlotte Spencer, children of George, third Duke of Marlborough.

Companion piece to No. 393.

395 Le Baiser Envoyé, after J. B. Greuze.
Whitman, 747.
First state.
Said to be a portrait of the painter's wife, Gabrielle.

396 Interior of a Cottage, after Gainsborough.
Whitman, 745.
Engraver's proof, masked.

WILLIAM WHISTON BARNEY

The son of a flower painter and pupil of S. W. Reynolds. He finally entered the army and attained distinction in the Peninsular War.

397 Georgiana, Duchess of Devonshire, after Gainsborough.
C. S. 6; Horne, 28.
Second state.
Eldest daughter of the first Earl Spencer. Born 1757; married, in 1774, the fifth Duke of Devonshire. Became, according to Walpole, the "Empress of Fashion." Died 1806.

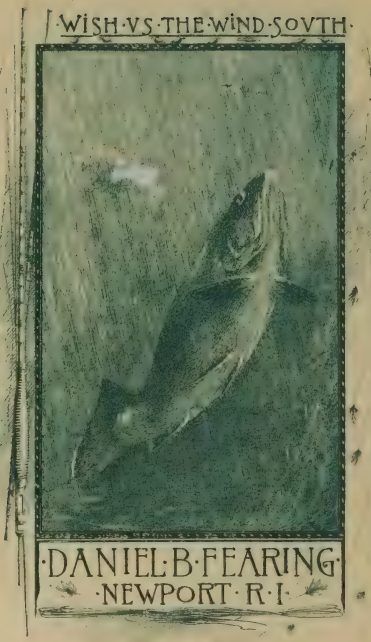
398 Lady St. John, after Hoppner.
C. S. 12.
First state.

399 Lords George and Charles Spencer, after Cosway.
C. S. 15.
First state.
Sons of the Marquis of Blandford, afterwards fourth Duke of Marlborough.

INDEX OF NAMES OF ARTISTS

	PAGE
Barney, W. W.	75
Beckett, Isaac	10
Bell, Edward	71
Blooteling, A.	6
Boydell, Josiah	58
Brookshaw, R.	43
Clint, G.	67
Dawe, G.	69
Dawe, P.	67
Dean, John	57
Dickinson, W.	40
Dixon, J.	38
Doughty, W.	63
Dunkarton, R.	32
Dupont, G.	67
Earlom, R.	43
Einsle, S.	69
Faber, John	13
Faber, John, Jr.	17
Faithorne, W., Jr.	12
Finlayson, J.	27
Fisher, E.	25
Fürstenberg, T. C. von	4
Gole, J.	13
Green, V.	45
Grozer, J.	68
Haid, J. G.	24
Hodges, C. H.	61
Houston, R.	23
Hudson, H.	55
Jacobe, John	56
Jones, J.	35
Judkins, E.	57
Keating, G.	63
Kingsbury, Henry	55
Lens, Bernard	11
Marchi, J.	42
McArdell, J.	20
Miller, Andrew	20
Multz, A. P.	5
Murphy, J.	56
Park, Thomas	60
Pelham, Peter	17
Pether, W.	25
Phillips, Charles	31
Pichler, J. P.	62
Place, Francis	8
Reynolds, S. W.	71
Robinson, R.	11
Rupert, Prince	3
Sarrabat, I.	9
Savage, Edward	62

	PAGE
Say, W.	70
Sherwin, Wm.	8
Simon, John	16
Smith, John	13
Smith, J. R.	49
Spilsbury, J.	28
Thomas, Jan	5
Tompson, Richard	10
Turner, C.	72
Vaillant, W.	5
van Bleeck, P.	19
Vandervaart, J.	7
van Somer, Jan	9
van Somer, P.	9
Verkolje, Jan	7
von Siegen, L.	3
Walker, J.	62
Ward, J.	66
Ward, W.	64
Watson, J.	28
Watson, T.	32
Williams, R.	11
Young, John	59


·WISH·VS·THE·WIND·SOVTH·
·DANIEL·B·FEARING·
·NEWPORT·R·I·

A CATALOGUE OF AN EXHIBITION OF ANGLING BOOK PLATES

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

HELD BY
THE GROLIER CLUB
OF THE CITY OF NEW YORK
JUNE 6 TO SEPTEMBER 7
1918

Copyright, 1918, by
THE DE VINNE PRESS

FOREWORD

FOR the purposes of this collection, book plates showing any of the following attributes have been gathered together:

Primarily, plates showing an angling scene, such as an angler or fisherman engaged in his sport.

Secondly, any of the various articles used in the sport of angling or fishing: a fishing rod, a fish pole, rod case, gaff hook, landing net, creel, reel, line, leaders, box for leaders, float, hooks, spoon and double and triple, bait, bait box or can, artificial flies on gut or on eyed hooks, fly book, eyed fly box, and various receptacles for "liquid bait," from the homely "little brown jug" to the aristocratic silver flask; salmon, eel and fish spears, nets, seines, lobster pots, eel pots, and various basketwork fish-traps.

Thirdly, copies of "The Compleat Angler," first or other editions, copies of other well-known angling and fishing books, portraits of Walton, quotations from him and other angling writers, angling mottoes.

Fourthly, plates showing the so-called sporting fish,—salmon, tarpon, tuna, trout, grayling, etc.; plates showing coarse fish caught with rod and line or hand line, such as cod, eels, flounders, perch, pickerel, pike, etc.

Book plates exist showing one or more of all the above-mentioned objects. Some owners have been so egotistical as to have their own portraits, engraved by celebrated artists and engravers, upon their book plates. In some cases, and most successfully, the aid of the camera has been evoked, and there are many plates with charming scenes of woodland wilds and tumbling brooks, which show the owner of the plate variously engaged in casting, striking, playing, or landing his fish, and others which represent him peacefully sitting or reclining under the shade of a friendly tree, sometimes intent upon his book, at others asleep, in both cases the world and fish forgot.

Many of these more modern plates made for the devotees of the gentle "Iz. Wa." show delightfully engraved views of their favorite fishing places; these generally have in addition trophies of rod and reel, creel, landing net or gaff hooks to emphasize the owner's preference for the gentle sport.

Many plates exhibit their owner's preference for one particular fish. Thus we find plates with trout, tarpon and tuna, others with pike, perch, etc., and several with mixed lots of fish. In several plates are shown a copy of "The Compleat Angler." Sometimes the owner, proud of his possession, exhibits other volumes of even greater rarity than the "First Walton." One angler exhibits his preference for fly-fishing, another boldly stands with the tell-tale little box of worms hanging to his creel strap.

Book plates of this description have been done by all the most celebrated book-plate designers and engravers. Bewick did a number of angling book plates, and his charming woodcuts have been adapted by later engravers, many times without due credit.

"Canting or allusive (punning) arms are coats-of-arms whose figures allude to the names, professions, etc., of the bearers; as three trout for Troutbeck, salmon for Salmon, pike for Pyke, tunny for Tonna, sturgeon for Sturgeon, etc.

"Such arms have been ignorantly described by some writers as of an inferior order, whereas there can scarcely be a greater proof of their antiquity and highly honorable character."

A few of these punning, or canting arms, or *armes parlantes,* as they are variously called, are to be found among this collection of angling plates.

Enough has been said to show what an attractive branch is open to collectors who specialize in certain kinds of book plates.

D. B. F.

On May 26, 1918, as the last pages of this volume were going to press, Daniel Butler Fearing, of Newport, Rhode Island, died suddenly. One of the earliest members and most generous benefactors of The Grolier Club, Mr. Fearing's last days were occupied in editing this catalogue of his collection of angling book plates, to the making of which he had devoted many years of happy labor.

EXPLANATORY NOTE

In this catalogue the following uses have been adopted:

Entries are arranged alphabetically under the surnames of the owners, but appear in the form found upon the book plates, together with "ex libris," or other designation of ownership.

The word "signed" refers to the signature of the artist, and, unless otherwise qualified, to a printed signature.

Brackets are used to signify the insertion of names or letters not appearing in printed signatures. Unless described as "signed," it will be understood that, although the name of the artist may be stated, it is not printed upon the plate.

The word "autographed" refers to the signature of the owner of the plate. The "handing" is described heraldically (book plates having been primarily heraldic), the word "dexter" referring to the side of the print nearest to the left hand of the spectator, etc.

Measurements are given in inches, with the height placed first, and refer to the printed portion of the plate, regardless of plate marks, and not including remarques.

"Trial proof" means an impression pulled to show the progress of the work upon the plate.

"Proof" means an impression printed with more than usual care, or upon paper differing in some respect (other than color) from that of the ordinary edition.

Unless otherwise stated, it will be understood that proofs are on Japan vellum paper.

Entries not qualified as proofs or trial proofs refer to ordinary impressions. Entries consisting of letters only (*b, c,* etc.) refer to ordinary impressions.

NOTE

Abbreviations refer to the following works:

A = [ANDREINI, J. M.] J. Winfred Spenceley. 1910.

B = [BRAINERD, I. H.] Edwin Davis French. 1908.

Ba = LV Book Plates . . . from Designs by W. P. Barrett. 1910.

H = HUGO, Thomas. The Bewick Collector. 1866.

M = MOULE, Thomas. Heraldry of Fish. 1842.

S = SHERBORN, C. D. A Sketch of . . . Charles William Sherborn. 1912.

Sm = A List of Book-plates etched or engraved by Sidney L. Smith. 1912.

V = VINER, G. H. A Descriptive Catalogue of the Bookplates designed and etched by George W. Eve, R. E. 1916.

CATALOGUE

1. Ex Libris | Gordon Abbott.

Engraving, signed and dated: J. W. Spenceley. Boston. 1905. 3⅛ × 2⅛. A: 165.

U. S. Pictorial. View on North Shore, West Manchester, Mass. Rod-case, rod, reel and creel.

a Autographed proof. *b* Autographed.

2. Ex Libris | Gordon Abbott.

Engraving, signed and dated: [Frederick] Spenceley 1910. 3⅛ × 2⅛.

Facsimile of No. 1, made by Frederick Spenceley after the death of his brother, the original plate having been lost. It was afterwards found, and this plate was discontinued.

a Proof, signed in pencil. *b* Autographed.

3. Arthur M Aiken | Ex Libris

Process, signed: W. M. H[ardy]. 3 9/16 × 1⅞.

U. S. Pictorial, ichthyic. A trout leaping out of the water; a rod, reel and creel.

Signed in ink.

4. Ex Libris | James Heugh | Aitken | A. D. 1892

Engraving, signed: Alice Gair del. C. W. Sherborn Sc. 4 3/16 × 3¾. S: [143] p. 63.

English. Pictorial, ichthyic. Two grotesque fish, counter placed in upper sinister corner, from whose mouths run lines forming the borders of the plate.

Printed on thin paper.

Designed for use in the owner's sporting books.

5. Ex Libris | James Heugh | Aitken | A. D. 1892

Small reproduction of No. 4. $1\frac{15}{16} \times 1\frac{3}{4}$.
S: p. 63.

a Blue, on thick paper.
b Brown, on thick paper.
c Carmine, on thick paper.
d Pink, on thin paper.

This is found, also, printed in black, on thin paper.

6. Ex Libris | Hartley | Anderson

Process, designed by owner. $3\frac{1}{8} \times 2\frac{1}{2}$.

U. S. Pictorial, portrait, water-craft. Owner in canoe, paddle in hands; background, a seine; at bottom of plate a fly rod, with reel, the line of which makes an inside border for the plate; in upper sinister corner, a vignette of a small pond in Maine.

Unique trial proof, autographed. After this proof had been pulled, the plate was accidentally knocked into an acid bath and destroyed.

7. Jn° Anderson Junr.

Wood, by Thomas Bewick. $2\frac{3}{16} \times 3\frac{1}{2}$.
H: 1942.

English. Pictorial. A wooded dell, a man fishing with a long pole in deep pool under a huge

rock, on which he stands half hidden in a thick covert at the foot of an old tree.

On white paper. It is found, also, printed on yellow China paper. It is said to have been Bewick's custom to send out his book-plates in small packets printed on papers of different colors.

8. William | Shankland | Andrews [Justice of the Supreme Court of New York, 1900–1908].

Process, signed: M F. $4 \times 3\frac{1}{16}$.

U. S. Pictorial, water-craft. A man fishing from a punt; a landing net.

9. Ex Libris | James H. Annandale

Process, signed and dated: R. Hope. 1896. $5\frac{1}{2} \times 3\frac{1}{16}$.

English. Armorial, pictorial. A rod, reel, line, creel and flask in a trophy of sporting implements at foot of plate.

There is a small reproduction of this plate.

10. Buddle Atkinson

Engraving, by B. F. Robinson. $2\frac{3}{4} \times 2\frac{1}{2}$.

English. Armorial, pictorial. An angler with an extremely long rod walking along the banks of a wooded stream.

a Early impression, from old plate.
b Proof, on cream-colored paper, from retouched plate.
c On white paper, from retouched plate.

This is found, also, printed on yellow China paper.

11. Ex-Libris | William C. Atwater. | 1904.

Engraving, by W. F. Hopson. $3\frac{1}{2} \times 2\frac{7}{8}$.

U. S. Pictorial, water-craft. Vignette in upper dexter corner shows a man in a boat rowed by another man, on a small lake, fast to a fish. At bottom of plate, a rod, reel, line, creel and landing net.

a Trial proof, on thick paper, initialed in pencil by artist.

b

12. Ex-Libris | Nathan Chase Ayer | 1911

Etching, signed: W. F. Hopson. $3 \times 2\frac{3}{8}$.

U. S. Pictorial. A camp fire with kettle; near-by a rod with reel and line leans against the trunk of a giant tree in whose shade sits a man with pipe and book.

a Proof, signed in pencil. *b*

13. Ex Libris | Ballynahinch.

Engraving, signed: P C B[aker]. Del & Sc. $3\frac{5}{8} \times 3\frac{5}{16}$.

Irish. Pictorial, ichthyic. A rod, reel and gaff-hook; a landing-net with four fish in it.

a Proof, on plate paper. *b*

14. Ex-Libris | Lucius Barnes Barbour | 1911

Engraving, signed: W. F. Hopson. $3\frac{1}{16} \times 2\frac{5}{16}$.

U. S. Pictorial, ichthyic, water-craft. A pound net; a seine with five fish lying in it; a fish swimming and two fish casks.

a Trial proof, signed in pencil. *b* Autographed.

15. Harvard College Library. | Collection of Books on Angling, Etc. | Given by | John Bartlett, | (A. M. 1871) | Nov. 17, 1892.

Printed label. $3\frac{7}{16} \times 2\frac{1}{2}$.

U. S. Armorial. The Harvard seal, with letter-press, as above.

Included here as representing a collection of books on angling, etc. John Bartlett was also the compiler of "Familiar Quotations."

16. Thomas Alcock Beck

Engraving, signed: [Mark] Lambert. $2\frac{3}{16} \times 3\frac{7}{16}$.

English. Armorial, pictorial, punning. An angler, rod in hand, fish bag on back, standing beside a rocky "beck" or brook.

17. Ex Libris Francisci E. Beddard. A. M. Oxon. [Author and naturalist, b. 1858.]

Process, signed: G. R. H[alkett]. $3 \times 2\frac{5}{8}$.

English. Pictorial, ichthyic, water-craft. A monk fishing with a hand line from a mediæval boat; a skatefish, starfish, hermit crab, horsefoot-crab and shells.

18. Ex Libris | Mary. Duchess of Bedford

Engraving, signed and dated: Inv. W. P. B[arrett]. 1899. $3\frac{9}{16} \times 3$. Ba: 4.

English. Pictorial. A disjointed rod, reel, and creel.

a Original sketch for the plate, without the cat.

b

19. Agnes C. Bickerton | Ex Libris

Etching, signed and dated: H N Poole 1917. $3\frac{5}{8} \times 2\frac{11}{16}$.

U. S. (Hawaiian Islands). Pictorial, water-craft. An outrigger canoe on the beach at Waikiki. The Sandwich Islanders use these canoes for fishing only.

Remarque proof, printed in brown (No. 7 of 25 copies), signed in pencil.

20. Ex Libris | Henry Blackwell

Engraving, designed by Townend (sic) Glover and engraved by Hagopian Eng. Co., 1894. $1\frac{11}{16} \times 2\frac{1}{16}$.

U. S. Pictorial, ichthyic. A rod, reel, line, creel and landing-net; flying fish, trout and other fish.

a Autographed proof. *b* Autographed.

This plate is taken from an original pen-and-ink sketched plate of Townend Glover (see No. 105).

21. Mary E. Blair.

Engraving, signed and dated: Inv W. P. B[arrett]. 1907. $3\frac{1}{4} \times 2\frac{5}{8}$.

English. Pictorial. A reel, a disjointed rod.

22. Enos S. Booth | Ex Libris.

Process. $2\frac{1}{2} \times 1\frac{3}{4}$.

U. S. Pictorial, ichthyic, water-craft. A rod, reel, and line with a fish fast at end; a ducking-punt.

23. Ex Libris | Christian B | and | Lou C Börs

Process, signed: W. M. H[ardy]. $4 \times 2\frac{7}{16}$.

U. S. Pictorial, ichthyic, water-craft. Two men in a birch bark canoe, one fast to a trout, which leaps out of the water.

Signed in ink, and autographed.

24. Lady Boston.

Engraving. $2\frac{7}{8} \times 2\frac{1}{4}$. M : p. 158.

English. Armorial. An heraldic net in arms.

This plate is included to show one of the heraldic ways of illustrating a seine or net.

25. Ex | Libris | J°hn C Br°atch

Process, signed: M. B. D. $3\frac{1}{2} \times 2\frac{11}{16}$.

U. S. Pictorial. A creel.

26. Ex Libris | Henry Brooke

Process, signed: L. L. B(rooke). $3\frac{5}{8} \times 2\frac{1}{4}$.

English. Pictorial, portrait (?), ichthyic. A rod, reel and line; a shoal of small fish, and five larger ones.

27. Ex Libris | Alfred Jerome Brown

Engraving, signed and dated: A[lfred] J[erome] B[rown] 1906. $3\frac{1}{4} \times 2\frac{9}{16}$.

U. S. Pictorial. A rod and reel.

a On cream-colored paper. First state, with short rod and rifle barrel.

b Second state, with rod and rifle barrel lengthened to reach vignette. Signed in ink.

28. Ex Libris | Waldo C Bryant

Engraving, signed and dated: A. N. Macdonald Fecit 1912. $3\frac{1}{8} \times 2\frac{1}{2}$.

U. S. Pictorial, water-craft. A rod, reel, creel and landing net; a canoe. A scene on Lac

Roche-Fondu, Metabetchouan Fish and Game Club, Kiskisink, Canada.

a Proof, signed in pencil. *b* Autographed.

29. John H. Buck.

Engraving, signed and dated: M B[uck] del.—1900—E D F[rench] sc. $3 \times 2\frac{1}{16}$.
B: 166.

U. S. Pictorial. Through an open window, a man is seen seated under a tree on the banks of a stream, fishing.

Second state, with hawk in sky.

In the first state the plate is not signed.

30. Library of | Frank Merton | Buckland

Process, by the Eclipse Electrotype and Engraving Company, Cleveland. $3 \times 1\frac{15}{16}$.

U. S. Armorial, pictorial. An angler wading and fishing a rapid stream; two rods, reels, lines and leaders, four artificial flies.

Printed in brown, autographed.

31. Ex | Libris | William Allen Butler.

Engraving, signed and dated: Jean Arnot Reid, del. [Frederick] Spenceley, Sc. '16.
$3\frac{1}{2} \times 2\frac{9}{16}$.

U. S. Pictorial, ichthyic, water-craft. A rod, reel, line and creel; two trout; a sloop yacht.

Autographed.

32. Eben | Mac Burney | Byers

Engraving, signed and dated: J W S[penceley]. 1905. $2\frac{1}{16} \times 2\frac{15}{16}$. A: 155.

U. S. Pictorial. A fishing line [?]

a Proof, signed in pencil. *b*

33. Ex | Libris | Andrew Carnegie, 2nd | Cumberland Island, Ga.

Engraving, signed and dated: Jean Arnot Reid, del. [Frederick] Spenceley, Sc. 1914.
$3\frac{7}{16} \times 2\frac{9}{16}$.
U. S. Pictorial, ichthyic. A rod, reel, line and creel; two trout [?]

34. H. Cave

Engraving. $1\frac{3}{8} \times 3$.
English. Pictorial, water-craft. A man on bridge in background with rod on shoulder; two sail boats in distance.

35. Sr. Thos. Cave Bart. of Stanford | Hall in the County of Leicester

Engraving. $3\frac{5}{8} \times 2\frac{3}{4}$. M: p. 157.
English. Armorial, punning. Arms: Az., fretty arg., on a canton arg., the red hand of Ulster. Fretty Arg., = Heraldic net. Motto: Gardes. = Cave (beware the net).
Like No. 24, this is included as an example of an heraldic seine or net.

36. Ex | Libris | Waldo K. Chase

Process, signed: A[my] M. S[acker].
$3\frac{3}{4} \times 2\frac{9}{16}$.
U. S. Pictorial. A creel.
Signed in ink.

37. Ex Libris | Royden W. Cheney

Process, signed: D[ana] W. S[tockbridge].
$2\frac{15}{16} \times 2\frac{3}{16}$.
U. S. Pictorial. A rod, reel and line.
a Signed in pencil. *b* Autographed.

38. W. H. Clagett | One of His Books

Process, signed: C. V[alentine] K[irby]. $3\frac{3}{8} \times 2$.

U. S. Pictorial, ichthyic. An oval picture of a running brook; border of water, in which swim many lusty trout.

39. Herbert and Marie Clapp

Process. $3\frac{1}{4} \times 2$.

U. S. Pictorial, portrait. A very small boy fishing from a roughly made landing stage. (From a photograph.)

Autographed by Mrs. Clapp.

40. Ex | Libris | George Oliver Clark

Process, designed by owner; dated: 1906. $4\frac{1}{8} \times 3\frac{1}{2}$.

U. S. Armorial, pictorial, ichthyic. A rod, reel and line with dangling fish on hook.

41. R. Glynn Clobery | M D [1719–1800]

Engraving. $3\frac{3}{16} \times 2\frac{11}{16}$. See M: p. 130.

English. Armorial. Three salmon spears.

A description of the learned, kindly, eccentric owner and his book-plates may be found in the "Ex Libris Journal," Vol. II, pp. 8, 9.

42. Louisa Lucy Clowes

Engraving, signed and dated: C. W. S[herborn] R E 1902. $3\frac{1}{4} \times 2\frac{1}{2}$. S: [350] p. 87.

English. Armorial, pictorial. "A fly fisherman at work in Dovedale."

Proof, on plate paper.

43. The Club of Odd Volumes | 56 Mount Vernon Street, Boston

Pictorial admission card to an Exhibition of Angling Book-Plates, etc., from the collection of Daniel B. Fearing, March, 1917. Printed at The Merrymount Press.

44. Ex Libris | Alexander Cochrane

Engraving, designed by Henry A. Ward. $4\frac{1}{16} \times 3\frac{1}{4}$.

U. S. Pictorial. Two rods, reels, and a creel.

a First state, with portrait of Scott in book. Autographed.

b Second state, without portrait. Autographed.

45. Ex Libris | Geoffrey Russell Rees Colman.

Engraving, signed: F. G. H[ouse]. $3\frac{1}{8} \times 2\frac{1}{8}$.

English. Armorial, pictorial, water-craft. A vignette of a wading angler, fishing a stream, and fast in a fish; a jib and mainsail boat.

Printed in brown.

46. Ralph | Lester | Colton

Process, designed by owner. $2\frac{1}{2} \times 2$.

U. S. Pictorial, ichthyic, water-craft. A lobster pot at bottom of sea; two lobsters, a codfish, and a weakfish examining it; a fishing schooner.

Signed in ink.

47. His Book | Charles M. Cooke III

Etching, signed and dated: H N P[oole] [19]16. $4\frac{1}{8} \times 2\frac{5}{16}$.

U. S. (Hawaiian Islands). Pictorial. A small barefoot lad, on bank of small stream; rough

fish pole with line and float on his shoulder, tin can of bait in his hand.

a Signed in pencil. *b* Autographed.

48. George Wingrove Cooke. | Middle Temple.

Engraving, signed: Hans Busk, delt. 5 × 3⅜.

English. Armorial, pictorial. A trophy of sporting implements, including four rods with lines, a creel, and a salmon spear.

a Original unfinished sketch for the plate.
b Completed sketch for the plate.
c

The sketches were found recently (1918) among the papers of Silvester, the engraver, who probably engraved the plate (see also Nos. 240, 274).

49. Theodore A. Cooke | Ex Libris

Etching, by H. Nelson Poole. 3⅝ × 2⅝.

U. S. (Hawaiian Islands). Pictorial, water-craft. A cook boy fishing with a hand line from stern of a flat bottomed dinghy; a three pole-acre masted schooner.

a Signed in pencil. *b* Autographed.

50. Rev^{d}. H. Cotes | Vicar | Bedlington. | 1802

Wood, signed in monogram: T[homas] B[ewick]. 2 × 3⅛. H: 1989–90.

English. Pictorial. "The parson fishing," with another angler in an old mill pond.

a Without Bewick's monogram.
b Another state (rare) with the monogram, "T B," on the rock; inlaid with the title-page of the book from which it was taken: "Traité de la Dévotion. Par M. Jurieu. A La Haye, M. DC. XCVII." Autographed.

Very few impressions exist. The owner edited the second volume of "British Birds," and the plate was cut by Bewick "in compliment to him." It was afterwards used, without the name, as a tail-piece to "British Birds."

51. Rev. H. S. Cotton. [At one time ordinary of Newgate, and a collector of angling books.]

Engraving, signed: P. Audinet, Sculp.
$3\frac{3}{4} \times 2\frac{5}{16}$.

English. Armorial, pictorial, ichthyic, punning. Arms (three cotton hanks) play on the name. Rod, line with fly hook, salmon spear, landing net, fish hamper; rake for bottom fishing; four coarse fish.

a Proof, presentation copy from the son of the owner.

b Autographed.

Dr. Cotton's library was sold at Sotheby's on Dec. 20, 1838. It contained one of the three known copies of Samuel Gardiner's "Booke of Angling," which at the sale brought only £4:2:0. He thought it to be unique and so noted on the fly leaf of the book. This copy was in the Huth Library, recently dispersed, another is in the Bodleian, and a third is in the Fearing Collection now in the Harvard College Library.

52. One of the Books of | Henry Fisher Cox | 13 Albert Place | Kensington.

Process, signed: L[eonard] L[eslie] B[rooke].
$3\frac{1}{16} \times 2\frac{1}{16}$.

English. Pictorial, punning. Picture plays on

second name. A youth fishing, seated under a tree, book in hand, his fishing forgotten.

a With address as described.
b With address, "Hook Hill, Woking Surrey."

53. One of the Books of | Henry Fisher Cox | 13 Albert Place | Kensington.

Etching, signed: L L B[rooke] S Hollyer $3\frac{1}{16} \times 2\frac{1}{16}$.
A copy by Samuel Hollyer of No. 52a.
Brown, signed in pencil by engraver.

One of the Books of | Henry Fisher Cox | Hook Hill, Woking, Surrey, see No. 52b

54. Ex | Libris | Rensselaer W. Cox | Chicago

Process, signed and dated: C. Rollinson, Fecit 1898. $3\frac{1}{8} \times 2\frac{1}{4}$.
U. S. Pictorial, ichthyic. A rod, reel, line, fly hook on leader, flask and bunch of small fish.
a Brown. First state, without artist's name or date.
b Brown. Second state, with artist's name and date. Autographed.

55. [Cozon.]

Engraving. $2\frac{3}{16} \times 1\frac{5}{8}$.
French. Armorial. A salmon spear.

56. George W. Crile [M. D.]

Process, designed by Amy Rowland. $3\frac{1}{4} \times 2\frac{3}{4}$.
U. S. Pictorial. A stream winding through

meadows, hills in the background; under a shady tree, a man seated, angling.

a Signed in ink. *b* Autographed.

57. **Robert | Hobart | Davis | His Book**

Process, signed: Franklin Booth. $3\frac{1}{2} \times 2\frac{1}{2}$.

U. S. Pictorial, ichthyic. Two trout; the whirl of a risen trout. Dedication: To Robert Hobart Davis . . . Nineteen Hundred Seven from Franklin Booth.

Autographed.

58. **Ex Libris | Will J. Davis | Willowdale | Crown Point, Indiana**

Process. $2\frac{15}{16} \times 1\frac{3}{4}$.

U. S. Pictorial. A rod in rod-case.

Printed in brown.

59. **Ex Libris | Piscatoriis | Charles Stewart Davison**

Engraving, signed and dated: J. W. S[penceley]. '06 $3 \times 2\frac{1}{4}$. A: 186.

U. S. Armorial, pictorial, ichthyic. A salmon rod and gaff, two salmon flies, a landing net; a salmon haurient (in arms); a mermaid.

a Proof, signed in pencil. *b*

60. **Ex Libris | Anson Macleod Day**

Engraving, signed and dated: A N Macdonald Sc. 1906. $3\frac{1}{4} \times 2\frac{5}{16}$.

U. S. Pictorial, water-craft. A rod, reel, line, creel and landing net; a ducking punt; a Mackinaw canoe, in remarque.

Remarque proof, brown.

61. Ex Libris | David Sheldon Day

Etching, designed by Katharine Merrill. $3\frac{3}{4} \times 3$.

U. S. Pictorial, ichthyic. A rod, reel and four fish.

Proof, on plate paper, signed in pencil.

62. Ex Libris | James B. Dill | MDCCCCII.

Engraving, signed and dated: E. D. F[rench]. S. H[ollyer]. 1902. $3\frac{9}{16} \times 2\frac{1}{4}$. B: 197.

U. S. Pictorial, portrait. A man angling in a mountain stream.

a Second state, with "Vol. No . . . Shelf No . . ."

b Third state, with full face portrait engraved by J. A. J. Wilcox. Signed in pencil by Mr. Wilcox.

The first state has not "Vol. No . . . Shelf No . . ."

63. Ex Libris | Eduard Dillman

Process, signed: M V H $4\frac{1}{4} \times 2\frac{5}{16}$.

Austrian. Pictorial, portrait, water-craft. "Mr. Pickwick" fishing from a punt.

Made for the owner's collection of Dickensiana.

64. Ex | Libris | Frank | Dunning

Engraving, signed: Dempsey & Carroll, N. Y. $3\frac{3}{4} \times 2\frac{9}{16}$.

U. S. Pictorial. A man angling in mountain stream; border with entwined line, mayflies and other trout food, and several fish.

Autographed.

65. Ex Libris | Herbert | Edlmann

Process, signed and dated: J. Williams '93
$5\frac{11}{16} \times 3$.

English. Pictorial, ichthyic. A river scene; a rod, line, hook and sinkers; a creel with a fish in it. "His Line. His Hook. His Fish. His Book."

66. Robert Eeles

Engraving, signed: Graham Johnston, Del.
$3\frac{11}{16} \times 2\frac{1}{4}$.

English. Armorial, ichthyic, punning. Arms play on the name. Arms: In chief a poppinjay sa., in base three eels naiant fesswise az.

a Printed in black. *b* Printed in brown.

67. Whitman College Library . . . Eells Northwest History Collection

Lithograph. $4\frac{1}{2} \times 2\frac{15}{16}$.

U. S. Armorial, ichthyic, punning. Arms play on the name. Arms: Three eels, naiant. Below: "The arms of Major Samuel Eells of Hingham, Mass. dated August 1. 1705."

Printed in blue.

68. Albert Ellbogen's Book

Process. $2\frac{13}{16} \times 2\frac{1}{4}$.

U. S. Pictorial. A young man seated under a tree fishing; near him, a tin bait can and an open book.

69. Ellis

Engraving. $3\frac{3}{16} \times 2\frac{3}{16}$.

English. Armorial, ichthyic, punning. Arms

play on the name. Arms: Arg., three eels naiant, fesswise sa.

70. Edward Augustus Ellsworth

Process, signed and dated: A[da] W. E[llsworth] '09. $3\frac{1}{2} \times 2\frac{3}{4}$.

U. S. Pictorial, ichthyic. Two rods, reels and lines ending in spoon hooks in the mouths of two nondescript fish; two bait frogs.

a Signed in ink on back of plate.
b Autographed.

71. Ex-Libris | John Franklin Enders

Process. $2\frac{1}{2} \times 2\frac{7}{16}$.

U. S. Pictorial. A disjointed rod, reel, creel and landing net.

72. Ex | Libris | John Ostrom—Harriet Whitmore Enders

Engraving, signed and dated: F. T. Gay. '98. $3\frac{1}{2} \times 2\frac{13}{16}$.

Armorial, pictorial, ichthyic. Three trout.

a Printed in black. *b* Printed in mauve.

73. H. C. Eno.

Etching, by owner, signed: H. C. Eno Ipse sculpsit. $2\frac{1}{16} \times 2\frac{1}{4}$.

U. S. Pictorial, water-craft. A man with fishing rod on shoulder, standing in front of lighthouse, on rocky shore; a yawl.

74. Daniel B. Fearing | Newport. R. I.

Etching, signed and dated: S. L. S[mith]. Feb. 1899. $3\frac{1}{2} \times 2\frac{1}{2}$. Sm: 25.

U. S. Pictorial, ichthyic. A lusty trout rising to a fly in deep water. Above: "Wish us the Wind South." Below this, a number of floats. Dexter side: a disjointed rod, from which gut leaders and artificial flies twine over top and sinister side. Below: coils of leaders.

a Proof, black, signed in pencil (not over 10 copies pulled in 1899).
b Very dark green (only a few copies pulled in 1899).
c Light green (the regular green, as used at first; later the color became darker).
d Proof, black, signed in pencil, initialed and dated by owner (No. 1 of 25 copies pulled in 1916).
e Proof, brown, signed in pencil, initialed and dated by owner (No. 1 of 25 copies pulled in 1916).
f Proof, green, signed in pencil, initialed and dated by owner (No. 1 of 25 copies pulled in 1916).
g Black, initialed and dated by owner (only 25 copies pulled in 1916).
h Brown, initialed and dated by owner (only 25 copies pulled in 1916).
i Green (one of a number of copies pulled in 1917 for use in the Fearing Collection in the Harvard College Library).
j Green, on heavy paper (one of 200 copies pulled in 1918 for the owner's use).

75. Daniel B. Fearing | Newport. R. I.

A small reproduction of No. 74, made by Tiffany & Co. in 1909. $2\frac{3}{8} \times 1\frac{1}{2}$.

a Proof, green, signed in pencil.
b Proof, green, on very heavy Japan vellum, initialed and dated by owner (not over 10 copies pulled in 1909).
c Green, pulled in 1909, initialed and dated by owner.

d Proof, black, initialed and dated by owner (No. 1 of 25 copies pulled in 1916).
e Proof, brown, initialed and dated by owner (No. 1 of 25 copies pulled in 1916).
f Proof, green, initialed and dated by owner (No. 1 of 25 copies pulled in 1916).
g Proof, green, initialed and dated by owner (No. 1 of 25 copies pulled from defaced plate in 1916).
h Black, initialed and dated by owner (one of 25 copies pulled in 1916).
i Brown, initialed and dated by owner (one of 25 copies pulled in 1916).
j Green, initialed and dated by owner (one of 25 copies pulled in 1916).
k Green, initialed and dated by owner (one of 25 copies pulled from the defaced plate in 1916).

This plate was scored and destroyed in 1916.

76. Daniel B. Fearing | Newport. R. I.

Etching, signed: Kirkpatrick '09. $2\frac{1}{8} \times 1\frac{7}{16}$.

U. S. Pictorial. Three trout flies (a coachman, a cowdung, and a grizzly king).

a Original sketch for the plate.
b Proof, signed in pencil (not over 10 copies pulled).
c As used.
d Proof, black, initialed and dated by owner (No. 1 of five copies pulled in 1916).
e Black, initialed and dated by owner (No. 1 of five copies pulled in 1916).
f Proof, green, initialed and dated by owner (No. 1 of five copies pulled from the defaced plate in 1916).
g Green, initialed and dated by owner (No. 1 of five copies pulled from the defaced plate in 1916).

This plate was scored and destroyed in 1916.

77. Dan'l B. Fearing.

Etching, signed: A[rpad G.] G[erster]. $3 \times 2\frac{5}{16}$.

U. S. Pictorial, ichthyic. A black bass jumping at a fly.

a Trial proof, on etching paper, black, initialed by artist and owner (No. 1 of two copies pulled in 1917).

b Proof, black, initialed and dated by owner (No. 1 of six copies pulled in 1917).

c Proof, brown, initialed and dated by owner (No. 1 of six copies pulled in 1917).

d Proof, green, initialed and dated by owner (No. 1 of six copies pulled in 1917).

e Black, initialed and dated by owner (No. 1 of 15 copies pulled in 1917).

f Brown, initialed and dated by owner (No. 1 of 15 copies pulled in 1917).

g Green, initialed and dated by owner (No. 1 of 15 copies pulled in 1917).

Accompanied by an explanatory letter from Dr. Gerster, who drew and etched the plate as a gift to the owner in March, 1917.

78. Harvard College Library | Gift of | Daniel B. Fearing | Class of 1882—A. M. 1911 | . . .

U. S. Printed label. $1\frac{3}{4} \times 2\frac{1}{2}$.

Made for use in the Fearing Collection of Angling Books presented to Harvard in 1915.

79. J. Fenny

Engraving by C. Naish, after Thomas Bewick, signed: C N. $2\frac{3}{16} \times 3\frac{1}{2}$.

English. Pictorial. A man angling. This plate is a copy of the Jn°. Anderson Jr. plate by Thomas Bewick (see No. 7).

Proof on thin paper, mounted, presentation copy, signed in pencil: C. Naish to C. W. Sherborn Esq.

80. Ex Libris | C. E. Ferry.

Process. $3\frac{11}{16} \times 2\frac{7}{16}$.

English. Pictorial, portrait, ichthyic, masonic. A disjointed rod, reel and creel; a perch.

81. Charles H. Ferry.

Etching and aquatint, signed: W. F. Hopson. $3\frac{7}{16} \times 2\frac{3}{4}$.

U. S. Pictorial, ichthyic. An open creel with three trout; on it rest rod, reel and line; on table, a volume with "Walton" on front cover, and date 1905.

The plate was made in 1901.

82. Ex Libris | Lila Vanderbilt Field.

Etching, signed and dated: [C.] Mielatz. '93. $3\frac{13}{16} \times 2\frac{13}{16}$.

U. S. Armorial, pictorial, ichthyic. Two large and lusty trout swim in upper sinister corner of the plate, denoting the owner's fondness for angling.

a Remarque proof, signed in pencil. *b*

83. Marshall Field Jr.

Process. $2\frac{7}{8} \times 2\frac{1}{4}$.

U. S. Armorial, pictorial. A rod, reel, line and creel.

84. Georg Fischer | Wittlich.

Process, signed: T. G. $3\frac{3}{4} \times 2\frac{3}{8}$.

German. Pictorial. A boy carrying over his shoulder a landing-net, in which is a large fish.

85. The Book of | Edward | Fisher

Engraving, signed: I.N.T. Co. $3\frac{1}{4} \times 2\frac{1}{8}$.

English. Pictorial, punning, ichthyic. Picture puns on the name and the kingfisher bird accentuates it. A man angling; a border of various kinds of swimming fishes.

86. Ex Libris | Grace Birch Fisher.

Engraving, signed and dated: Fred Thompson, sc. 1916. $3\frac{3}{8} \times 2\frac{9}{16}$.

U. S. Pictorial, punning, ichthyic. Picture plays on the name (an Indian fisher; birch trees; drawn on birch bark). An Indian kneeling at edge of a rocky shore fishing with a hand line; beside him is a basket of small fish; rod, reel, line, landing-net.

a Trial proof, before letters.
b Remarque proof, black, signed in pencil.
c Remarque proof, brown, on French hand-made paper, signed in pencil.
d

It is a pity that this charming plate should be a fictitious one, made to delude collectors. As far as can be ascertained, there is no such person as Grace Birch Fisher. This plate and several others of the same fictitious character were made for the person who paid the artist, for purposes best known to himself. They were illustrated in The Book Plate Quarterly for December, 1917, and were the cause of much unfavorable comment.

87. Lizette Andrews Fisher | Owneth This Book

Process, signed and dated: 1904 B[ertha] E. S[altmarsh]. $3\frac{7}{8} \times 2\frac{9}{16}$.

U. S. Pictorial, punning, water-craft. Two men in a boat fishing; kingfisher in tree. "In the

English arms of Fisher, the kingfisher is used to point the pun."

Signed in ink.

88. Lizette Andrews Fisher | Owneth This Book

Small reproduction of No. 87. $2\frac{3}{8} \times 1\frac{5}{8}$.

Signed in ink.

89. Rowland Fisher

Lithograph, signed: H. S[tacy] M[arks]. Photo-Litho. Whitman & Bass. $2\frac{5}{16} \times 1\frac{5}{16}$.

English. Pictorial, punning, ichthyic, water-craft. Picture puns on the name. A Chinese lady with rod, line, baited hook, and sinker standing by a fountain filled with gold fish; in distance, a Chinese junk.

90. Fishwick.

Engraving. $3 \times 1\frac{13}{16}$. See M: 131.

English. Armorial. Crest: A salmon spear arg., over a salmon of the same. Arms: Az., a chevron arg., between three salmon, haurient of the second, two, and one.

91. Percy Fitzgerald | M. A. F. S. A. | Of Fane Valley Co. South | Ashleigh Clapham . . . [Author, sculptor and angler, b. 1834].

Process, signed: [Robert] Seymour, Del. $4 \times 2\frac{3}{4}$.

English. Pictorial, portrait, ichthyic, water-craft. At bottom of plate, "Mr. Pickwick" fishing in a punt. Dexter side: rod, reel, line; fish pole with fish on end of line; gaff-hook; casting net. Sinister side: two rods, lines, artificial flies, landing net.

a Printed in blue. *b* Printed in mauve.

An adaptation of Seymour's design for the wrapper of "Pickwick Papers," 1836.

92. Ex Libris | Max C. Fleischmann

Engraving, signed and dated: A. N. M[acdonald] 1908. $2^{11}/_{16} \times 1^{3}/_{4}$.

U. S. Pictorial, ichthyic, water-craft. A rod butt and reel; a landing net; two conventional dolphins; a schooner yacht.

93. Flyfishers' | Club | Library. [London, founded in 1884].

Etching. $3^{1}/_{8} \times 2^{5}/_{8}$.

English. Pictorial. An open creel filled with books; the motto: "Piscator non solum piscatur"; the whole surrounded by a gracefully formed shield of two leaders with the flies at top, the loops at bottom.

94. Theological Library | Diocese of Fond du Lac | In Care of | Sisters of the Holy Nativity.

Printed label. $4^{7}/_{16} \times 3^{1}/_{8}$.

U. S. Pictorial. A small boat, sail furled, with two men, presumably two of the Apostles hauling a net.

This plate was made for the late Bishop Charles C. Grafton of Fond du Lac, Wisconsin.

95. T. Henry Foster | Ex | Libris

Process, signed and dated: C. E. Chambers '07. 3×2.

U. S. Armorial, pictorial, ichthyic, water-craft. Two rods, reels and lines; two conventional dolphins; a canoe.

96. Ex Libris | Frederick O. Foxcroft

Process, signed: Hogeboom. $4\frac{13}{16} \times 3$.

U. S. Pictorial. An angler, pipe in mouth, reading a book under a tree, his fish pole propped beside him. A board nailed to tree, with inscription, "Good fishin in This Library." Below, motto: "Catch as many fish as you like but throw 'em back."

This is the same as the Horton, Pitkin, Reagan, Ryno and Schnure plates. It is a stock plate.

97. F[rancis] F[rancis]. [Author and angler.]

Process, presumably sketched by owner. $2\frac{1}{4} \times 2$.

English. Pictorial, ichthyic. A salmon hanging by tail and gills from an ornamental knot formed by the cord which holds him.

98. Lucy | Frost.

Etching. 4×4.

English. Pictorial. A Neapolitan fisher boy with long pole, line and float. Inscribed, in contemporary handwriting, "To Anne Elizabeth. Dec. 12. 1856."

99. Ex Libris | Walter D. | Frothingham

Process, signed: Edwin R. Schwabacher. $3\frac{1}{2} \times 1\frac{7}{8}$.

U. S. Armorial, pictorial. A rod, reel and line. Signed in pencil.

100. Aus der Bücherei | von | Adolph Geering in Basel.

Process. $2\frac{7}{8} \times 2\frac{1}{4}$. See M : p. 130.

Swiss. Armorial, pictorial. A salmon spear impaling a salmon.

101. Ex Libris | Arpad G. Gerster

Etching, by Leroy M. Yale. $3\frac{3}{8} \times 2\frac{9}{16}$.

U. S. Pictorial. A book of flies; an angling stream; a leader box.

a Autographed proof, black.
b Autographed proof, brown.
c Autographed proof, green.
d Autographed, black.
e Autographed, brown.
f Autographed, green.

Only twelve copies of the proof in black and six of each of the others (a total of twenty-four proofs and eighteen prints) were pulled in December, 1916, from the unfinished plate which was never completed nor used.

This and the following plate were drawn and etched by Dr. Leroy M. Yale as a present for his friend and angling companion, Dr. Gerster. There was a third plate which, unfortunately, has been lost. None were ever used.

102. Ex Libris | Casæ | Gersteri

Etching, by Leroy M. Yale. $3\frac{1}{8} \times 2\frac{1}{8}$.

U. S. Pictorial, ichthyic. A salmon fly in centre of a coiled trout leader, and three flies; two rising trout.

Autographed proof.

Not more than three of these proofs, and no ordinary plates were pulled. The plate was never used (see No. 101).

103. George L. Gilmore | His Book

Process, signed and dated: 1900 B[ertha] E. S[altmarsh]. $2\frac{7}{8} \times 2\frac{3}{8}$.

U. S. Pictorial, ichthyic, water-craft. Lines, leaders, artificial flies, two creels, and hooks; conventional fish; a canoe.

a Signed in ink. *b* Autographed.

104. This Book Belongs to | The Library of Glenburnie Inn | Presented by.

Process, designed by Mrs. W. O. Robb. $4\frac{3}{8} \times 3$.

U. S. Pictorial, ichthyic, water-craft. A vignette of underwater scene, showing several fish, one of which is about to swallow a baited hook; a net; a row of twelve rowboats.

Printed in brown.

105. Townend Glover | London.

Pen and ink drawing, by owner, signed, and dated 1846. $1\frac{5}{8} \times 1\frac{11}{16}$.

English. Pictorial, ichthyic. A rod, reel, line, creel and landing net; a flying fish, a pile of mixed fish.

Mr. Glover was in the habit of drawing his own book-plate in each of his books; these drawings are very scarce. The design was taken by Henry Blackwell of New York for his own use in 1894 (see No. 20).

106. Edmund John Glynn.

Engraving. $3\frac{5}{16} \times 2\frac{1}{8}$. M: p. 130.

English (Cornwall). Armorial. Arms: 1st., & 4th. Arg., three salmon spears, sa., two, and one.

"The store of salmon which this river [the Fowey] affordeth caused his ancestor to take the fishing-spears for arms." *Survey of Cornwall, 1602.*

107. H. R. Glynn.

Engraving. $2\frac{3}{4} \times 2\frac{1}{8}$. M: p. 130.
English (Cornwall). Armorial. Arms: Same as in No. 106.

108. John Glynn.

Engraving. $2\frac{11}{16} \times 1\frac{11}{16}$. M: p. 130.
English (Cornwall). Armorial. Arms: A chevron sa., between three salmon spears sa., two, and one.

109. Ex Libris | Julius | Goldstone

Process, designed by Hugh M. Eaton. $3\frac{3}{4} \times 2\frac{3}{8}$.
U. S. Pictorial. A rod, reel, line, leader, and fly; a creel. Motto:

"O the gallant fisher's life
It is the best of any.
'Tis full of pleasure, void of strife
And 'tis beloved of many."

a Signed in ink. *b* Autographed.

110. T[homas] Gosden. [Sporting publisher, bookbinder and print-seller, 1780–1840.]

Engraving, signed: J. Scott, del et sculp. $2\frac{3}{16} \times 3\frac{7}{16}$.
English. Pictorial, ichthyic. A rod, line with hook and sinkers for bottom fishing, a creel, a flask; two coarse fish.
a Proof, on plate paper. *b*

111. T[homas] Gosden.

Engraving, signed: J. Scott, del & sc. $3\frac{3}{8} \times 3$.
English. Pictorial. A trophy of sporting implements, amongst which is a landing net.

112. The | Sportsman's Repository. | Thos. Gosden, | Book Binder | Publisher & Printseller | . . .

Engraving, designed by J. Scott. $2\frac{11}{16} \times 3\frac{7}{8}$.

English. Pictorial, ichthyic. A trade card. Gosden's book-plate was either taken from this card, or the book-plate was used as the centre piece of the trade card.

113. Robert | Couper | Green | Hys Boke.

Engraving, signed: Marcus Ward & Co. Ltd. '97. $4\frac{1}{4} \times 3\frac{3}{16}$.

English. Pictorial, ichthyic. A parson angling; a rod, reel, line, gaff and landing net; three shells and a beetle; a trout, a grayling, and a pike intertwined.

114. Henry Jewett Greene | His Book

Process, designed by the Howard-Wesson Co. $3\frac{1}{4} \times 1\frac{7}{8}$.

U. S. Pictorial, ichthyic. From a photograph of the owner's favorite trout stream, showing two anglers. "A quotation from Henry Van Dyke, with no credit, not even a quotation mark!" Two conventional dolphins.

Printed on yellow paper.

115. David Stoddard | Greenough V | Ex Libris

Process, signed and dated [F. G.] H[all]. 1916. $4\frac{3}{8} \times 3\frac{1}{16}$.

U. S. Armorial, pictorial, water-craft. Bamboo fish pole; a rod butt; creel and strap, landing net; "little brown jug"; mast and rigging of a square rigger.

a Signed in pencil. *b* Autographed.

116. John W. | Griggs | His | Book [Governor of New Jersey, 1896–8; Attorney General of the United States, 1898–1901].

Process, signed and dated: A[rthur] J[acobson]. 1904. $5\frac{1}{2} \times 4$.

U. S. Pictorial. A man in eighteenth century costume, angling, sits asleep under a large tree, rod in hand, line in stream; beside him a creel and an open book.

Printed in colors.

117. John W. | Griggs | His | Book.

Small reproduction of No. 116. $2\frac{3}{4} \times 2$.

Printed in colors.

118. The Grolier Club (New York).

Admission card to an Exhibition of Angling Books, Book-Plates, Manuscripts, Prints, Medals, etc.; December, 1911–January, 1912.

Selected from the collection of Daniel B. Fearing.

119. Major Grylls.

Etching. $3\frac{5}{8} \times 2\frac{7}{16}$. M : pp. 130, 131, 220.

Welsh. Armorial. Salmon spears; escallop; pheon. Arms: 3d, arg., three salmon spears sa., two, and one.

Proof, on cream colored paper, with mistake in the motto, "Pag," which was corrected in a later state.

120. Reginald Gurney | Ex Libris

Etching, signed and dated: M. C. Monk Sculp. 1902. $5\frac{1}{2} \times 4\frac{1}{4}$. See M : p. 104.

English. Armorial, pictorial, punning, ichthyic. Crest plays on the name, Gurney = Gurnard. Through a window a man is seen angling in a distant stream. Crest: a gurnard erect upon a chapeau; two conventional dolphins.

Printed in brown. It seems probable that this plate comes in a smaller size.

121. Alfred Harmsworth

Engraving, signed and dated: Inv. W. P. B[arrett]. 1903. 4 × 3.

English. Pictorial, portrait, ichthyic. At top of plate: a rod, reel, line, creel and landing net; four trout. Dexter side: rod, reel, line, tin leader box, landing net, creel and two coarse fish. Sinister side: gaff-hook, two coarse fish. Bottom of plate: "The Pickering Edition" of Walton, London, 1836, with portrait of Izaak Walton facing title.

a Proof, on white paper.

b

c With name-tablet widened and name changed to "Alfred Charles William | Baron Northcliffe"; without printed signature of artist.

122. George Henry Haydon, | over agaynst Bedlam, | (atte ye Manciples House) | neare-bye ye Old Windmille in | St. George hys ffields. Southwarke. [d. 1891.]

Process, signed and dated: S. H. H. 1876. $5\frac{13}{16} \times 3\frac{9}{16}$.

English. Armorial, pictorial. A supposititious facsimile autograph letter of the good Izaak Walton, with arms in corner.

Printed in brown.

"Mr. Haydon . . . was for many years the Steward of Bethlem Hospital, an enthusiastic angler, and beloved by all who knew him." *Hamilton. Dated Book-plates.*

123. Dit Book | Hürt | Walther Hecht.

Lithograph, signed: H. Teichen. $2\frac{3}{4} \times 1\frac{13}{16}$.

Dutch. Pictorial, punning, ichthyic. Picture plays on the name. A pike's head emerging from a pond (Hecht is the German word for pike).

124. Ex Libris | John Gerard Heckscher

Engraving, signed and dated: Tiffany & Co. 1899. $2\frac{1}{8} \times 1\frac{11}{16}$.

U. S. Pictorial, ichthyic. A leaping tarpon in centre. Dexter side: a tarpon rod, reel and line. On edge in corner, Walton's "Compleat Angler," 1653, and an open copy of the "Ichthyologia Ohiensis" of Rafinesque, 1820.

a Proof, on vellum, signed in pencil (No. 3 of 12 copies).

b

125. Ex Libris | John Gerard Heckscher

Engraving, signed in cypher and dated: E. D. F[rench]. 1902 3×2. B: 210.

U. S. Armorial, pictorial, ichthyic. Centre panel: a leaping tarpon attached to a line running from a rod and reel in lower corner. Below: Walton's "Compleat Angler," 1653, Rafinesque's "Ichthyologia Ohiensis," 1820, and other books.

a Proof, on plate paper, signed in pencil. Second state, with two palm trees.

b Second state.

In the first state, there is said to be but one palm tree; in the third, the mouth of the tarpon is closed.

126. John Higginbotham, | Fishing-Rod-Maker.

Printed trade card, with large fish engraved at top. $4\frac{5}{8} \times 2\frac{5}{8}$.

This old trade card was used as a book label, and was removed from an early edition of Best's "Art of Angling" the first edition of which appeared in 1787.

127. Harry Mortimer Higinbotham

Process, designed by William Schmedtgen. $3\frac{7}{8} \times 2\frac{1}{2}$.

U. S. Pictorial, water-craft. A rod, reel, line, landing net and creel; a schooner.

128. D. A. Holdsworth | South Gosforth.

Wood, after Thomas Bewick. $2 \times 3\frac{1}{8}$.

English. Pictorial. This is a copy of the Cotes plate by Bewick (see No. 50).

129. Ex Libris | William Post Holliday

Process. $3\frac{13}{16} \times 3$.

U. S. Armorial, pictorial, portrait. A rod, reel, line, float, hook and creel.

Printed in brown.

130. James C. Hook

Etching, designed by owner, signed and dated: J C H 90. $2\frac{1}{16} \times 3\frac{1}{16}$.

English. Pictorial, punning, ichthyic. Three small fish at base of plate; monogram J. C. H. formed of three fish-hooks.

131. Ex Libris | W. F. Hopson | 1909. [Angler, artist and engraver, b. 1849.]

Engraving, designed by owner, signed: W. F. Hopson. $1\frac{3}{4} \times 2$.

U. S. Pictorial, portrait, ichthyic. Fish-pole, line, float; creel with one fish and a flask of bait in it; a fish alongside creel. (From a photograph, showing the house in which Mr. Hopson was born.)

a Proof, signed in pencil. *b*

132. Ex Libris | Edward A. Horton

Process, signed: Hogeboom. $3\frac{3}{4} \times 2\frac{1}{2}$.

U. S. Pictorial. This is a stock plate; for description, see Foxcroft, No. 96.

Autographed.

133. Ex Libris | Frank G. House

Engraving, designed by owner, signed and dated: Inv. F[rank] G. H[ouse] 1907. $3\frac{3}{8} \times 2\frac{9}{16}$.

English. Pictorial, water-craft. A rod, reel, line, gaff-hook, landing net and creel.

a With "Ex Libris | Herbert W. Plews."
b As described.

This plate was originally made for Herbert W. Plews, but after a very few copies had been struck off, it was taken by the artist for himself.

134. From the Books | of | John Ireland Howe

Process, signed: E[mma] K. H[ess]. $3\frac{1}{4} \times 2\frac{1}{4}$.

U. S. Pictorial, ichthyic. Two rods, reels and lines, the ends of which end in a cleverly de-

signed tangle of ten separate lines with a fish at the end of each; two fine bait frogs gaze admiringly at an enormous fat frog.

With signature of owner inlaid.

135. Ex Libris | L. B. Howe

Process, signed: Ames & Rollinson. $3\frac{9}{16} \times 2\frac{3}{8}$.

U. S. Pictorial, portrait. The owner casting a fly in a shady pool.

Printed in brown, autographed.

136. Ex Libris | Howland | A. D. 1894. [Charles R. Howland.]

Engraving, designed by the owner, engraved by the Gorham Co. $3\frac{3}{16} \times 3\frac{13}{16}$.

U. S. Armorial, pictorial, ichthyic. A rod, reel, line, leader and three flies; landing net, creel, flask of liquid "bait"; fishing hat wound with spare leaders; two salmon. Motto: "Piscator non solum piscatur."

a Printed in black.
b Printed in green.
c Printed in sepia.

137. Colin | M | Ingersoll | Jr.

Etching, by W. F. Hopson. $2 \times 1\frac{13}{16}$.

U. S. Armorial, pictorial, ichthyic. Two rods, reels and lines; a fish.

a Proof, initialed in pencil by artist.
b

138. Ex-Libris | Edward Ingraham.

Engraving, signed and dated: W. F. Hopson, 1918. $3\frac{1}{2} \times 1\frac{7}{8}$.

U. S. Armorial, pictorial, ichthyic. A rod, reel and fly-book; two trout rising to two flies.

a Proof, signed in pencil. *b*

139. Henry Stuart | Maclean Jack | His Book A°. D^ni. | MDCCCCVIII.

Engraving, signed: F. G. H[ouse]. Inv. G. W. E[ve] Sc. $2\frac{3}{4} \times 2\frac{3}{16}$. V: 135.

English. Armorial, pictorial, punning, ichthyic. Picture plays on the name. A school of five pike, or "jack"; a book of eyed flies.

140. Bibliotheca | Jacksoniana | Tullie House Carlisle.

Process, signed: J. F[orbes]–N[ixon]. $2\frac{7}{16} \times 1\frac{11}{16}$.

English. Armorial, punning. Crest, arms and motto, all play on Jackson. Crest: A luce fesswise across a sun in its glory. Arms: In chief, a sun in its glory, in base a luce naiant. Motto: "Lux lucis, Apollo jactat lucem."

This plate comes also in a larger size.

141. Harry | Arthur James | ei lyfr [his book].

Process, signed: J. T. W. $3\frac{15}{16} \times 3$.

Welsh. Pictorial. A disjointed rod, landing net and creel. Motto: "Pawb yn ei arfau" [Every one to his taste].

a Black, on cream-colored paper.
b Rose, on white paper.

142. Johannes Janes, | Londinensis.

Engraving. $3\frac{5}{8} \times 2\frac{13}{16}$. See M: p. 220.

English. Armorial, pictorial. A vignette of an angler; escallop.

a Proof, first state, without motto.

b Second state, with motto, and lettering changed to "Johannes Janes, | (Interioris Templi Socius) | Londini."

143. James W. Johnson | Ex-Libris.

Process, signed: Dan Beard. $4 \times 2\frac{11}{16}$.

U. S. Pictorial, ichthyic. A trout fast on end of a line, two others playing about him.

a Brown, signed and dated 1916 in ink.
b Brown, autographed.

144. Ex-Libris | J. Herbert Johnston.

Engraving, signed and dated: W. Hopson, 1903. $3\frac{3}{16} \times 3\frac{3}{8}$.

U. S. Armorial, pictorial, ichthyic. A man wading and angling; two rods, reels, creels, gaff-hook, landing-net and lines hanging from a hook in a hopeless tangle, under the motto, "Nunquam non paratus"; the whole in a frame with four trout at each side.

a Trial proof, showing only centre panel, initialed with pencil by artist.
b Proof, sepia, autographed.
c Printed in black.
d Printed in sepia, autographed.

The centre panel was photographed on the copper plate and engraved by the artist in exact facsimile of the work of Thomas Bewick.

145. Ex-Libris | David | [a star-fish, signifying the middle name, Starr] | Jordan.

Process, signed: A. L. Kocher. $4\frac{1}{4} \times 2\frac{3}{4}$.

U. S. Pictorial, punning, ichthyic. Star-fish for Starr; two imaginary, fierce dolphins. Motto: "All is fish that comes to my net."

a Black, on white paper, autographed.
b Brown, on mottled paper, signed in ink.

146. Ex Libris | C. D. Joslyn.

Process, signed: E[lizabeth] C[olborne]. $4 \times 2\frac{1}{2}$.

U. S. Armorial, pictorial, water-craft. A rod and reel; a sloop yacht under sail.

147. Ex Libris | Katharine Keep.

Process, signed: Katharine Merrill. $2\frac{7}{8} \times 2$.

U. S. Pictorial. A woman standing by the seashore; border of plate formed by a seine, the cork line forming the inner edges.

Printed in brown, signed in ink.

148. Olindus | F. | Kendall | His Book

Process, signed: H[enriette] K[ahn]. $3\frac{5}{16} \times 2\frac{1}{4}$.

U. S. Pictorial, ichthyic, water-craft. A rod and reel; the rod at top breaks into two tips, with lines and fly hooks around which curve two conventional trout. Two small fish flank the F in the owner's name; a creel hangs on rod.

a Signed in ink. *b* Autographed.

149. E Libris | Jacobi Kendrick, M.D. | De Warrington. [Writer on Warrington antiquities; 1809–1882.]

Lithograph, signed and dated: J. Kendrick, direxit 1853. H. J. Bellars, des et fec. $4\frac{7}{8} \times 3\frac{7}{8}$.

English. Pictorial, water-craft. A vignette of river scene, men drawing a seine; a vignette of an angler on a river bank; a wherry, a

Trent "keel," and tender; two seine boats, a rowboat.

a As described.
b With inscription changed for use in books presented to the Warrington Free Museum and Library by Dr. Kendrick. The plate is also found dated 1880.

150. Ex Libris | Kossuth | Kent | Kennan

Process. 3 × 2.
U. S. Armorial, pictorial. A creel.

151. Ex Libris | G. Kinsey.

Process. 4 × 2 5/16.
U. S. Pictorial. A casting rod.
On buff paper.

152. Charles Kirby

Printed trade card, dated: Oct. 25, 1766.
3 3/8 × 4 1/4.
English. "To all Lovers of Angling . . ."
This trade card was used as a book label.

153. Ex Musicis | G[abrielle] K[lein].

Process, signed F[ranz von] Bayros.
3 11/16 × 2 7/8.
Hungarian. Pictorial, ichthyic. Remarque, in colors, shows a miniature angler, whose hook a large fish is approaching.
Remarque proof.

154. Ex-Libris | Maurice | Kufferath.

Process, signed: G. M. Stevens. $4\frac{1}{8} \times 2\frac{3}{4}$.
Belgian. Pictorial. A rod, butt stuck in ground, bending to the pull of a fish whose whirl is seen at bottom of plate.
On India paper.

155. Ex Libris | Irma Kuhnemann

Process, designed by Kindling, Budapest, 1909. $4\frac{11}{16} \times 3\frac{5}{16}$.
Hungarian. Pictorial. A barefoot urchin fishing for a duck with a small sapling for a pole, his line baited with a live frog.

156. William | Palmer Ladd

Process, signed: M[argaret] E[ly] W[ebb]. $1\frac{7}{8} \times 1\frac{3}{16}$.
U. S. Pictorial, punning, ichthyic. A wee, barefoot lad with two fish on a stick and a basket of clams.
Printed in black and pale blue; initialed in ink by artist.

Katharina Langenstein, see No. 262.

157. Ex Libris | Thøger Larsen

Process, signed: Ebbe Kornerup fecit. $3\frac{1}{2} \times 2\frac{1}{16}$.
Danish. Pictorial, ichthyic, water-craft. Two nude men astride the bulwarks of a vessel, fishing with hand lines; below: owner's name, in water in which are sea shells and sea weeds, and in which swim five fish, and an eel; the midships of a fishing vessel, a two-funneled channel steamer.

158. [Thomas A. Lawton, Newport, R. I.]

Etching, by Dr. H. C. Eno. $2\frac{3}{8} \times 3\frac{3}{4}$.

U. S. Pictorial. A barefoot boy fishing with a rough pole; legend, "Little Isaac Walton."

The plate was drawn and etched by Dr. Eno for Mr. Lawton, as a suggestion for a book-plate. It was used as a place-card at a dinner given by Dr. Eno. This copy is probably unique.

159. Ex Libris | de Layre.

Engraving. $2\frac{7}{8} \times 2\frac{5}{16}$.

French. Armorial, pictorial. Arms: Arg., a fish gules, entering a fishweel or pot sable, between three roses slipped, gules, two, and one.

160. Collection of Book Plate | Literature | Carl Heinrich Litzelmann.

Etching, by Louis K. Harlow. $2\frac{5}{8} \times 3\frac{9}{16}$.

U. S. Pictorial, water-craft. An angler fishing from a moving canal boat; a second canal boat.

Printed in green.

161. Ex | Libris | C. F. Lose

Process, designed by L. Frölich. Dated: 1915. $2\frac{11}{16} \times 1\frac{15}{16}$.

Danish. Pictorial, ichthyic. A man seated on the parapet of a bridge, reading a book, forgetful of his rod which leans against the bridge behind him, while a hooked fish leaps unheeded in the stream below, and a man on the bank shouts in vain to draw his attention.

This plate is a palpable copy of the plate of Charles Walton, by T. Spicer-Simpson, 1898 (see No. 288).

162. His Book | C. K. Lush

Process, planned by owner, and designed by Mark Forrest. $2^{15}/_{16} \times 2^{3}/_{8}$.

U. S. Pictorial, ichthyic. A small bass at the end of a line from a quill pen, used as a rod.

Autographed.

163. Arthur N. Macdonald. [Designer and engraver of book-plates, title-pages, etc.]

Etching, by owner, signed: A. N. Macdonald East Orange, N. J. $2^{5}/_{8} \times 2^{11}/_{16}$.

U. S. Pictorial. Remarque shows rod, reel, line, fly hook and creel.

a Original trial sketch for the plate, unfinished. This sketch shows a man fishing from a boat, omitted in the final plate.

b Remarque proof, signed in pencil.

164. Frank Mann.

Etching, signed: S. Hollyer. $3^{3}/_{8} \times 2^{3}/_{16}$.

U. S. Pictorial, water-craft. A man fishing with a rod and line from the end of a dock; three row-boats.

Proof, signed in pencil.

165. Ex Libris | Ernest S. Marks.

Process. $3^{5}/_{8} \times 2^{9}/_{16}$.

Australian. Pictorial. A rod, reel, line and creel.

166. R. B. Marston | Editor, "Fishing Gazette," Hon. Treasurer, "Fly Fishers' Club," | Editor of the 100th Edition of "The Compleat Angler."

Reproduction of old woodcut. $1\frac{7}{8} \times 2\frac{7}{8}$.

English. Pictorial, ichthyic. A fine and lusty trout.

167. Ex Libris Caroli Elkin Mathews.

Etching, signed and dated: A[rthur] R[obertson]. 89. $3\frac{1}{4} \times 2\frac{3}{8}$.

English. Pictorial, ichthyic. A cupid angling; a copy of "The Compleat Angler"; a fat trout. Motto: "He that likes not the book, should like the excellent picture of the trout."

a Autographed proof. *b* Autographed.

168. Ex Libris Caroli Elkin Mathews.

Small reproduction of No. 167. $2\frac{3}{8} \times 1\frac{3}{4}$.

Autographed.

169. Ex Libris | F. R. Mattern.

Etching, signed: L. K. H[arlow]. $1\frac{11}{16} \times 3\frac{1}{4}$.

U. S. Pictorial, water-craft. An angler fishing from an anchored punt.

170. Dermot Earl of | Mayo. | 1888.

Etching, designed by Geraldine, Countess of Mayo. $1\frac{1}{4} \times 1\frac{1}{16}$.

Irish. Pictorial, water-craft. An angler in 18th century costume, seated under a shady tree, intent upon his sport.

The smallest book-plate in the collection.

171. Louis S. and Netta K. | Michelson | Their Book

Process, signed: Edwin R. Schwabacher. $4 \times 2\frac{3}{16}$.

U. S. Pictorial, ichthyic. Two rods, reels and lines; a mounted fish.

Signed in pencil.

172. Ex Libris | William C. Mills

Process, designed by Thomas E. French, and executed by his pupil, signed and dated: Jane Armstrong Shepard, 1913. $4\frac{3}{4} \times 2\frac{1}{2}$.

U. S. Pictorial. Bone fish-hooks and sinkers showing the different stages in the making of a bone fish-hook by the prehistoric mound builders of Ohio.

a Signed in pencil by Mr. French and accompanied by explanatory letter from him.

b Autographed.

This may be termed the cornerstone of angling plates.

173. Ex Libris | William C. Mills

Etching, signed: T. E. F[rench] Del. A. N. M[acdonald] Sc. $4\frac{3}{8} \times 2\frac{1}{4}$.

U. S. Pictorial. The same general design as No. 172.

a Remarque proof, on India paper (one of 12 copies) signed in pencil by designer and engraver.

b Autographed.

174. Ex Libris | Abel Mace Moore

Etching, designed by Fred Thompson; dated: 1905. $3\frac{9}{16} \times 2\frac{5}{8}$.

U. S. Pictorial, water-craft. A rod, reel and line; a dahabieh.

On cream paper, signed in ink.

175. Lawrence | Mott | Ex Libris.

Process, signed: [F. G.] H[all]. 4 × 2⅝.

U. S. Pictorial, ichthyic. A hooked trout leaping in a rocky stream.

Signed in ink.

176. Alexander M. Munro.

Process. 3⅜ × 2⅛.

English. Pictorial, armorial, ichthyic. A cupid angling; a fat trout.

This seems to be a copy of the C. E. Mathews plate (see No. 167).

177. Ex-Libris | John Murphy

Etching and aquatint, signed: W. F. H[opson]. 3 9/16 × 2 11/16.

U. S. Pictorial, water-craft. Quotation: "Nor did he forget his inate pleasure of Angling, which he would usually call, his idle time not idly spent"; a sloop becalmed.

Unfinished trial proof, signed in pencil.

178. Nathaniel | Cushing Nash

Process, designed by Alice Stone. 4 × 2⅜.

U. S. Pictorial, ichthyic. The frame of the plate shows a procession of trout, signifying the angling proclivities of the owner.

Signed in ink.

179. Jas. Neild.

Wood, in manner of Thomas Bewick. 3 × 2⅜.

English. Armorial, pictorial, ichthyic. An angler, in 18th century costume, raises a fish from a stream. The arms bear a fish, naiant.

180. Newcastle | Waltonian Club | Instituted | April 6, 1822.

Wood, by Thomas Bewick. $2\frac{3}{4} \times 3\frac{7}{8}$.
H: 2239.

English. Armorial, pictorial, portrait. Two anglers with rods and lines; a seine, landing net and creel; a bust of Izaak Walton. Motto: "Love us the honest art of angling. Iz. Walton"; fish in the arms, three salmon counter placed naiant.

Printed below: Thomas Bewick.

It is questionable whether this were designed as a book-plate. It is described in "The Bewick Collector" among "Cuts for various Societies," and was used as an illustration for a paper "On the Pleasure and Utility of Angling," read before the club, and published in 1824.

181. Walter S. Newhall

Etching, signed: S[heldon] C[heney].
$1\frac{1}{4} \times 1\frac{1}{2}$.

U. S. Pictorial, water-craft. An angler fishing from an anchored boat.

Trial proof from unfinished plate, initialed in pencil by the artist.

182. State of New-Hampshire, | College of Agriculture and the Mechanic Arts

Process. $2\frac{11}{16} \times 3\frac{1}{4}$.

U. S. Armorial, pictorial, ichthyic, water-craft. An Indian spearing a salmon, and an angler fishing in a mill pond; a vessel on the stocks, a ship under sail.

183. Ex- | Libris | Maurice H. Newmark | Los Angeles, Cal.

Engraving, signed and dated: W. Hopson, 1910. $3\frac{1}{2} \times 2\frac{1}{2}$.

U. S. Pictorial, water-craft. Two anglers with long rods fishing on an ocean beach; plate outlined by rods, reels and lines; creel in centre.

184. Ex Libris | Eugene | Allen | Noble.

Process, signed and dated: C. Valentine Kirby. 1908. $3\frac{1}{4} \times 2\frac{3}{8}$.

U. S. Pictorial, ichthyic, water-craft. An angler, with creel and landing net, wading, and fishing, a trout stream; a birch canoe; eight conventional dolphins.

Autographed.

Alfred Charles William | Baron Northcliffe, see No. 121.

185. E Libris Desmondi O'Callaghan, Col., R.A. | 1896

Wood, by Thomas Bewick. $2\frac{1}{8} \times 3\frac{5}{16}$.

English. Pictorial. An angler, creel at side, wading and playing a fish (see also No. 271).

On the back is the following note in pencil, by Julian Marshall. "This block by Thos. Bewick, appeared originally in the 'Fisher's Garland,' 1826; reproduced in 'Angler's Garland,' 1871. I had the lettering added, 1896, for my brother. J. M."

The first appearance of the design was really in "British Birds," Vol. II, 1804.

186. Oquossoc | Angling Association | Camp Kennebago | Indian Rock, Me.

Engraving, designed by J. H. Elwell; signed: W. H. Brett Eng. Co. Boston. $1\frac{13}{16} \times 1\frac{3}{4}$.

U. S. Pictorial, ichthyic. A hooked trout leaping from the water.

Signed in ink.

187. Ex Libris | Richard Ormond | Tynemouth

Engraving, after Thomas Bewick, signed: C. N[aish]. $2\frac{1}{2} \times 3\frac{1}{2}$.

English. Pictorial. A copy of the Jn°. Anderson Junr. plate (see No. 7).

188. Ex Libris | Sir William G. Pearce

Process. $4\frac{3}{8} \times 3\frac{1}{8}$.

English. Armorial, pictorial, water-craft. A rod, reel, line and artificial fly; an ancient war galley; a lymphad.

189. Ex Libris | Sir William G. Pearce

Small reproduction of No. 188. $3\frac{1}{4} \times 2\frac{3}{8}$.

190. [Peck]

Engraving, signed: Hillyard, Sculp. $3\frac{5}{16} \times 2\frac{9}{16}$.

English. Armorial, pictorial. A charming, small vignette of a man angling beneath a large tree.

An early impression.

191. James Penrose

Engraving. $2\frac{11}{16} \times 2\frac{5}{16}$. M: p. 135.

English. Armorial. A Loo trout, as a crest.

192. Ex Libris | John H. Perry

Engraving, signed and dated: A. N. M[acdonald] Sc. 1914. $3\frac{1}{2} \times 2\frac{5}{16}$.

U. S. Pictorial. A rod, reel, landing net and creel. Views of Old Squaw Mountain, Moosehead Lake; Mr. Perry's preparatory school and library, and Yale College in 1870.

a Unfinished trial proof, before all letters.
b Proof, signed in pencil.
c Autographed.

193. Ex Libris Stanley Pershouse

Process. $3\frac{1}{4} \times 2\frac{1}{2}$.

English. Armorial, pictorial. An angler, creel at side, in early 19th century costume, fishing in a moorland stream.

194. Ex-Libris | Edouard Pilastre [Lawyer and sportsman].

Process. $1\frac{15}{16} \times 1\frac{5}{16}$.

Belgian or French (?). Pictorial. A rod, line, float, sinker and hook; a landing net.

195. Ex Libris | Walter J. Pilling

Process, signed: H. M. E[aton]. $3\frac{1}{2} \times 1\frac{7}{8}$.

U. S. Pictorial, ichthyic. A rod, reel, line, leader and fly; three trout. Motto:

"O the gallant fisher's life,
It is the best of any!
'Tis full of pleasure, void of strife,
And 'tis beloved by many."

a Without name of owner. Signed in ink.
b As described.

This is a stock plate.

196. **W. S. Pinney**

Process, signed: R. C. $2\frac{1}{4} \times 2$.

U. S. Pictorial, ichthyic. An angler in early 19th century costume sits under a giant tree, reading; his fish pole rests unwatched over a crotched stick beside him; at his elbow, a creel; two conventional fish as ornaments.

197. **Ex Libris | Stephen H. Pitkin, Akron, O.**

Process, signed: Hogeboom. $3\frac{3}{4} \times 2\frac{1}{2}$.

U. S. Pictorial. This is a stock plate; for description, see Foxcroft, No. 96.

Ex Libris | Herbert W. Plews, see No. 133a.

198. **Bertram Popplewell.**

Etching, signed and dated: G. H. McCall, 1910. $5\frac{3}{16} \times 3\frac{1}{2}$.

English. Armorial, pictorial, ichthyic. A rod, reel, line, landing-net, creel and tin tackle box; two fish beside the creel; a copy of the "Compleat Angler."

a Proof, signed in pencil. *b*

199. **John H. Porter | His Book**

Process, signed and dated: C. V[alentine] K[irby]. 03. $3\frac{3}{16} \times 2\frac{1}{8}$.

U. S. Pictorial, portrait. The owner, creel at side, wading and playing a trout, near Cassells, on the South Fork of the Platte, about sixty-five miles from Denver, Col.

Printed in two shades of brown.

200. Ex | Libris | Hiram Stevens Powers.

Process, signed: H. W. [Howard-Wesson Co.] C. [Harold J. Cue]. $3\frac{7}{16} \times 2\frac{1}{4}$.

U. S. Pictorial. A rod, reel, line, creel and tin bait box.

a Signed in ink. *b* Autographed.

201. Ed. Pratt | Cai. Coll. | Soc. Cant.

Engraving, signed: Levi Sculp. $3\frac{1}{8} \times 2\frac{9}{16}$.

English. Armorial, pictorial. A charming vignette of an angler engaged in his sport (similar to the vignette in No. 190).

a As described.

b With name changed to Roger Pratt; an early impression.

c A late impression from the reworked plate.

Roger Pratt, see Nos. 201b, 201c.

202. Walter | Conway | Prescott

Engraving, signed and dated: C. W. Sherborn, R. E. fecit. 1899. $3\frac{3}{8} \times 2\frac{5}{16}$.

S: [314] p. 82.

U. S. Armorial, pictorial. A rod butt and reel.

a Remarque proof, signed in pencil.

b Autographed.

203. Ex Libris | Walter | Conway | Prescott

Engraving, signed and dated: Fred Thompson, Sc. 1917. $3\frac{3}{16} \times 2\frac{3}{8}$.

U. S. Pictorial, ichthyic, water-craft. A seine, rod, reel, line and sinkers; three fish; a canoe.

a Remarque proof, black on yellow paper; signed in pencil.

b Remarque proof, brown on yellow paper; signed in pencil.

204. Ex Libris | Harold | Trowbridge | Pulsifer | 1918

Process, designed by A. W. Clark. $2\frac{3}{4} \times 2\frac{1}{8}$.
U. S. Pictorial, portrait (?). An angler, rod in left hand, seated on a box, reading, his rod, line and fishing forgot; at his side, a creel.

205. Joseph Pyke.

Engraving. $3\frac{1}{4} \times 2\frac{11}{16}$. M: p. 61.
English. Armorial, punning. Pyke = Pike. Crest: A pike naiant.

206. Ex Libris | Frank Reagan, McDonough, Pa.

Process, signed: Hogeboom. $3\frac{3}{4} \times 2\frac{1}{2}$.
U. S. Pictorial. This is a stock plate; for description, see Foxcroft, No. 96.

207. [Reuss.]

Engraving, signed: I. C. Berndt. del. et Sculp; Francoft. $3\frac{1}{8} \times 2\frac{5}{16}$. See M: p. 198.
German. Armorial, pictorial. Crest: A figure holding up a fish trap. Arms: A fish trap.

208. Ex | Libris | Louis | Rhead

Process, by owner, signed: Louis Rhead. $3\frac{15}{16} \times 2\frac{5}{8}$.
U. S. Pictorial, portrait, ichthyic. The centre panel, from a photograph, shows the owner, wading and angling in the "Beaver Kill," about to net a trout; creel and bait box over shoulder; above: two mermaids. About sides of plate: leaders, artificial flies and natural trout flies. At bottom of plate: a salmon and trout. Legend, "Simon Peter said, I go a fish-

ing: and they said, We also will go with thee."

Signed in ink.

209. Ex | Libris | Louis | Rhead.

Slightly smaller reproduction of No. 208. $3\frac{1}{2} \times 2\frac{3}{8}$.

Printed on cream-colored paper and inscribed in ink: To Daniel B. Fearing from Louis Rhead. 1890.

210. Ex | Libris | Louis | Rhead.

Etching, signed: Louis Rhead. $4\frac{1}{16} \times 2\frac{3}{4}$.

Same design as Nos. 208 and 209, printed on birch bark in 1912.

Inscribed in ink: "To Daniel B. Fearing from Louis Rhead."

211. This is My Book | Charles E. Richards | Elizabeth—New Jersey

Process, signed and dated: [Charles] Rollinson, 1897. $2\frac{3}{8} \times 1\frac{3}{4}$.

U. S. Pictorial. A rod, reel, line, float, hook and creel.

Autographed.

212. Herbert J. Richardson | Newcastle upon Tyne

Wood, after Thomas Bewick. $2\frac{1}{4} \times 3\frac{3}{16}$.

English. Pictorial, ichthyic. An angler wading, placing a just-hooked trout in his creel.

A copy of the cut for "The Angler and the Little Fish," in Bewick's "Fables of Æsop."

213. Will[m] Roach

Engraving. 3 × 2 3/16. M : p. 96.

English. Armorial, punning. Crest and arms play on name. Crest: A roach, on its back, an osprey about to devour it. Arms: Gu, three roach naiant, fesswise, arg.

214. Ex-Libris | Piscatoris | C. Robinson

Pen and ink sketch, signed: C. E. S[tewart]. 3 7/8 × 2 7/8.

English. Pictorial, ichthyic, water-craft. A boy angling; two trout near a baited hook; another lies on the bank, while a third shews in creel between copies of "Iz. Walton" and "Dame Berners"; a book of eyed flies is in the owner's hands; on loch in background, an angler and his gillie in a boat.

This sketch for a book-plate was never used.

215. John Roche

Engraving. 2 9/16 × 1 9/16. M : pp. 92–3.

Irish. Armorial, punning. Crest, arms and motto play on the name. Roche is oldtime roach. Crest: On a rock, ppr., an osprey displayed, arg., membered or, in dexter claw a roach. Arms: Gu., three roach naiant fesswise, arg. Motto: "Mon Dieu est ma roche."

216. Stephen Roche

Engraving. 3 × 2.

Irish. Armorial, punning. Similar to No. 215, but with differently shaped shield.

217. Ex Libris | A. L. Roeder

Engraving. 4 1/4 × 3 1/8.

U. S. (?) Armorial, pictorial, ichthyic. A rod, reel, line and hook; a fish.

218. Louis Tyson Romaine

Process, signed and dated: M. F. Hackley. 1901. $3\frac{1}{2} \times 2\frac{5}{8}$.

U. S. Pictorial, water-craft. A creel, rod, reel and line; an old Dutch merchant ship.

219. From the Books of | Frank | Kimball | Root

Process, signed: M[ary] R[oot] Kern. $2\frac{3}{4} \times 2\frac{3}{16}$.

U. S. Pictorial, ichthyic. A creel, rod, reel, line, float and sinkers; a fish fast to end of line.

Autographed.

220. Ex | Libris | Robert | Canfield | Root

Process, signed: I. S. $3\frac{1}{2} \times 1\frac{15}{16}$.

U. S. Pictorial, water-craft. A rod, reel and line with feathered spoon hook; a canoe.

221. Ex-Libris | Caroline Ruutz-Rees.

Etching, signed and dated: W. F. Hopson, 1904. $3\frac{3}{4} \times 2\frac{3}{4}$.

U. S. Pictorial, ichthyic. A wooded trout brook; on bank, a rod, reel, line, and open creel with three fine trout.

a Unfinished proof before all letters, initialed with pencil by artist.
b Trial proof with error "Rautz" for "Ruutz," initialed in pencil by artist.
c Proof, with error, signed in pencil.
d Proof, with error corrected, signed in pencil.
e With error corrected, autographed.

222. Ex Libris | Embley Ryno

Process, signed: Hogeboom. $3\frac{3}{4} \times 2\frac{1}{2}$.

U. S. Pictorial. This is a stock plate; for description, see Foxcroft, No. 96.

223. Dean Sage [Author, angler, and collector of angling books; d. 1902.]

Engraving, by William W. Swayne. 7/8 × 1 7/16.

U. S. Pictorial, ichthyic. A salmon on a crossed rod and line, and a landing net.

a Proof on plate paper. *b*

Mr. Sage was the author of "The Ristigouche and its Salmon Fishing," Edinburgh, 1888, and collaborator on "Salmon and Trout," New York, 1902. The catalogue of his books on angling, fifty copies of which were printed in 1896, is one of the best of its kind ever made. Mrs. Sage added a Supplement to it (fifty copies) in 1904.

224. Ex Libris | Henry W. Sage

Engraving, signed and dated: [Frederick] Spenceley, '13. 3¾ × 3.

U. S. Pictorial, water-craft. An angler, fast in a salmon, in a canoe with two Indians, on the Ristigouche. One Indian, gaff in hand, stands waiting to gaff the fish.

225. Joseph | I. Saks | Ex Libris

Process, signed: M. M. S[traus]. 4 × 3.

U. S. Pictorial. Two rods, reels, hooks, lines and sinkers.

Printed in black and yellow.

226. George Salmon.

Engraving. 2¾ × 1¾. M: p. 121.

English. Armorial, punning. Arms play on the name. Arms: Gu., three salmon haurient, arg., two, and one.

227. **T. P. D. Salmon, M. A.**

Engraving, signed: Timbrell & Harding fec^{t}. N^{o} 28 Strand. $2\frac{5}{8} \times 2\frac{1}{8}$. M: p. 121.

English. Armorial, punning. Arms play on the name. Arms: Sa., three salmon haurient, arg., two, and one, in chief a crescent arg.

228. **Tho^{s}. S. Salmon M.D.**

Engraving. $2\frac{3}{16} \times 1\frac{5}{8}$. M: p. 121.

English. Armorial, punning. Arms play on the name. Arms: 1st., and 4th, sa., three salmon haurient, arg., two, and one.

This is said to be a very rare plate.

229. **T. S. [Thomas Satchell, author, angler, and collector of angling books].**

Process, signed: J. B. K. (?) $1\frac{7}{8} \times 2\frac{3}{16}$.

English. Pictorial, punning. Plate plays on the name. A fishing bag, or "satchel."

Thomas Satchell made "The Bibliography of Izaak Walton's Complete Angler," London, 1881, and, together with Thomas Westwood, compiled the "Bibliotheca Piscatoria," London, 1883.

230. **[Saturn Club, Buffalo, N. Y.] Ex dono.**

Process, designed by Mrs. Jno. Glenny. $2\frac{15}{16} \times 1\frac{11}{16}$.

U. S. Pictorial. A quotation from the "Compleat Angler": "Good Company and Good Discours are the very Sinewes of Vertue."

a Printed in black. *b* Printed in brown.

231. Schelling | Kornel D^r Konyve [his book].

Process, signed and dated: [Tibor de] Bottlik, 10. $3\frac{5}{16} \times 2$.

Hungarian. Pictorial. A nude man lifting a dip net full of books from a stream.

232. Ex Libris | H. D. Schnure

Process, signed: Hogeboom. $3\frac{3}{4} \times 2\frac{1}{2}$.

U. S. Pictorial. This is a stock plate; for description, see Foxcroft, No. 96.

233. Patrick Scott of Rossie | Esq^r.

Engraving (circa 1760). $3\frac{5}{8} \times 2\frac{1}{2}$.

Scotch. Armorial, pictorial, ichthyic. A seine with several large and small fish in it; an anchor and cable.

234. Ex Libris | Isaac Sharpless.

Process, signed and dated: [at top of plate] A. B., [at bottom] J. F. Y., [printed below design] Alfred Busselle, '94. $3\frac{1}{16} \times 2\frac{1}{2}$.

U. S. Pictorial. A rod, reel, line, leader, fly-hook and creel.

a Without artist's full name or date, autographed.

b With artist's full name and date printed below design; signed in ink.

235. Ex Libris | Freeman Ballard Shedd

Engraving, by Mary Sears. $3\frac{11}{16} \times 2\frac{3}{4}$.

U. S. Pictorial, water-craft. A disjointed four-piece fly rod, reel, line, leader, and three artificial flies; a Chesapeake Bay "bugeye."

236. The High Sheriff [of Durham?]

Engraving. 2 × 3¼.

English. Pictorial. An angler seated on a river bank, fishing.

a Proof, on cream-colored paper. *b*

237. George Sherriff | Ex Libris

Engraving, signed: A. Wyon, Sc. London. 3¼ × 2⅝.

English. Armorial, pictorial. A rod, reel and creel.

Printed in black on yellow paper.

238. Henry A. Sherwin.

Engraving, signed and dated: E. D. French Sc 1895. 2½ × 3 3/16. B: 52.

U. S. Pictorial, portrait, ichthyic. A rod, reel, line and landing-net; a salmon, a trout, and the tail end of a grayling; a portrait of Walton.

a On white paper. *b* On cream-colored paper.

239. Henry A. Sherwin.

Engraving, signed and dated: E. D. French Sc 1895. 1¾ × 2 1/16. B: 82.

Same design as No. 238, but smaller.

a Proof, green; signed in pencil.
b Printed in black.

240. [R. Silvester]

Original pencil sketch for crest for an armorial book-plate. 9/16 × 2⅛.

This sketch was found among the effects of the engraver, together with the sketches for the G. W. Cooke and Tonna plates (see Nos. 48a, 48b, 274a, 274b).

241. Ex-Libris | Frederick W. Skiff, | of | West Haven |

Wood, signed: W. H[opson] $4 \times 2\frac{13}{16}$.

U. S. Pictorial. An open book showing as frontispiece an angling view from John Williamson's "British Angler," 1740.

Signed in pencil.

242. T. Small

Engraving. $2\frac{1}{4} \times 3\frac{1}{8}$.

English. Pictorial. A rod, line, creel and seine.

A copy, by an anonymous engraver, of the Sykes plate (see No. 264).

243. Ex Libris | H. M. | Smith | Jr. | Richmond Va.

Process, by Jay Chambers, signed: The Triptych. '02. $2\frac{7}{8} \times 4\frac{1}{16}$.

U. S. Pictorial. An angler in 18th century costume sits under a giant tree, rod in hand, reading, while his float bobs unheeded; beside him, a creel and a bait box.

a Signed in pencil.
b Autographed.
c On green paper, signed in ink.

244. H. M. Smith Jr | Richmond Va.

A small copy of No. 243, with different lettering. $1\frac{13}{16} \times 2\frac{5}{8}$.

a Printed in black.
b Printed in brown, signed in ink; lettering in three lines instead of two.

245. H. M. Smith, Jr. | Richmond, Va.

Process, signed: B[ruce] R[ogers]. $2 \times 2\frac{1}{2}$.

U. S. Pictorial. Follows the same idea as Nos. 243 and 244, but differently expressed.

Signed in ink and autographed.

246. John Miller Smith, M.D.

Process, designed by Ada W. Ellsworth. $3\frac{1}{2} \times 2\frac{11}{16}$.

U. S. Pictorial, ichthyic. Two crossed rods, reels, and lines with conventional fish fast at end of each line.

Signed in ink.

247. Rupert Oswald Smith.

Process. $3\frac{3}{16} \times 2\frac{1}{2}$.

English. Armorial, pictorial, ichthyic. An angler in 17th century costume engaged in his sport; a fish in a jar.

248. Sidney L. Smith. [Artist and engraver.]

Original pen and ink sketch for an angling plate, as drawn by Mr. Smith in one of his own books. $2\frac{7}{8} \times 1\frac{3}{4}$.

U. S. Pictorial, ichthyic. Two fine big trout; a disjointed rod, leaders, artificial flies and books; a fly book and creel.

On sheet with autograph letter from Mr. Smith, explaining the drawing.

249. Ex Libris | William | and Olive | Smith.

Process, signed: C. V[alentine] K[irby]. $2\frac{7}{8} \times 2\frac{1}{4}$.

U. S. Pictorial, ichthyic, water-craft. An angler fishing a trout brook; a bark and two sloops; sides bordered by conventional fishes.

250. Ex Libris | Harrison H. | Southworth

Process, signed: R. F. S[eymour]. $3\frac{3}{8} \times 2\frac{1}{8}$.

U. S. Pictorial. An angler lying on his back beneath a giant tree, in whose branches his line and fly have become entangled; his rod lies on the ground beside him; creel at foot of tree.

Signed in ink.

251. [J. Winfred Spenceley. Designer and engraver of book-plates, 1865–1909.]

Original water-color sketch for an angling book-plate, signed by the artist. $2\frac{1}{2} \times 2\frac{1}{16}$.

U. S. Pictorial. Rod, reel, line, landing net and creel.

This design was never used.

252. Kate Jewel Spencer | Ex Libris

Engraving, signed and dated: G[eorge] H. G[ihon]. 08. $3\frac{1}{16} \times \frac{15}{16}$.

U. S. Pictorial. A rod, reel and line.

Printed in brown.

253. Ex Libris | Sportsman's | Club

Process, signed and dated: M. H. Wright 1906. $3\frac{7}{8} \times 2\frac{15}{16}$.

U. S. Pictorial, ichthyic. A wood-bordered lake; rod, reel and line; two conventional dolphins on panel at foot.

254. Ex-Libris | Elizabeth | Howe Sproul

Process, signed: Euwer. Crisp. $3\frac{3}{4} \times 2\frac{1}{2}$.
U. S. Pictorial. Two rods and lines; a reel.

255. From Among the Books of | Edwin Chapin Starks

Process, signed: E L S [Mrs. E. C. Starks] $4\frac{5}{16} \times 3\frac{9}{16}$.
U. S. Pictorial, ichthyic, water-craft. Two men in a dory setting a seine net; two conventional dolphins; picture of a fish in book which man is reading.

256. For the | Library | of | Simon Sterne

Process, signed: E. W. C. $5\frac{3}{8} \times 3\frac{1}{2}$.
U. S. Pictorial. Two rods, reels, lines, leaders and an artificial fly; a creel.
Autographed by Mr. Sterne's widow.

257. Ex Libris | Arthur Stiles.

Etching, signed and dated: F. T[olles] C[hamberlin]. 1907. $3\frac{7}{8} \times 2\frac{5}{8}$.
U. S. Pictorial. An angler in 17th century costume, fish bag at side, fishing in a quiet pool.
Signed in ink.

258. Ex Libris | Frank B. Stone

Engraving. $3\frac{1}{16} \times 2\frac{1}{16}$.
U. S. Armorial, pictorial. A rod butt, reel and creel.

259. R. Sturgeon, Bury.

Engraving. $2\frac{5}{8} \times 2\frac{1}{4}$.

English. Armorial, punning. Crest and arms play on the name. Crest: A sturgeon naiant or, fretty gules. Arms: Arg., three bars wavy, gu., in chief, a sturgeon naiant, or fretty gu.

260. Wentworth Sturgeon.

Engraving. $2\frac{13}{16} \times 1\frac{15}{16}$.

English. Armorial, punning. Crest and arms play on the name. Arms: Az., three sturgeon naiant in pale, or, over all fretty gules. Crest: A sturgeon naiant or, fretty gules.

261. Suffolk Club | South Haven, Long Island

Engraving, drawn by H. V. Burgy, after a painting by F. Schushardt, signed: H. V. Burgy, Tiffany & Co.; engraved in 1909, but undated. $3\frac{5}{16} \times 1\frac{7}{8}$.

U. S. Pictorial, ichthyic. A trophy of two crossed rods, reels, lines, leaders, and four flies; a landing net with three trout in it, a bunch of eight trout hanging from end of handle; monogram "S. C." made of old roots.

a Rough trial proof, black, on white paper. Before the printed signature of Tiffany & Co.

b Trial proof, black, on white paper. With signature.

c Trial proof, black, on Japan vellum. With signature.

d Proof, brown, signed in pencil (10 copies on large paper pulled in 1909).

e Printed in brown.

*f*1–*f*17 Seventeen trial proofs, in various shades, pulled for color in 1916.

*g*1–*g*8 Eight proofs in various colors,—black, brown, gray, green, orange, purple, red, sepia (each proof is No. 1 of 25 copies pulled in 1916).

h Proof, blue (one of six copies pulled from the defaced plate in 1916).

i1–i8 Printed in various colors,—black, brown, gray, green, orange, purple, red, sepia (each print is No. 1 of 25 copies pulled in 1916).

j Printed in blue (one of six copies pulled from the defaced plate in 1916).

Each book-plate is initialed and dated by D. B. Fearing, for whom the plate was made in 1809. It was never used, and was scored and destroyed in 1916.

262. Leodegar Otto | Svidter Katha- | rina Langenstein | Syn Ehegemahel

Engraving, signed: Comp. u. gëstochen Jean Kauffmann. $4\frac{3}{8} \times 3\frac{3}{16}$.

Austrian. Armorial, pictorial, ichthyic. A cupid with a dip net in his hands, sits beside a fountain in which swim several fish. Conventional dolphins form the capitals of two columns.

263. Ex Libris | Lindsay Swift

Process, signed: F. [Raymond Knapp Fletcher]. $1\frac{7}{8} \times 2\frac{1}{2}$.

U. S. Pictorial, portrait. The owner seated under a shady tree, reading and smoking; fish pole under arm pit, line in water; beside him a creel and a "little brown jug of bait."

Autographed.

264. T. C. Sykes

Engraving, signed: Harvey Delt. Collard Scult. $2\frac{1}{4} \times 3\frac{1}{4}$.

English. Pictorial. Rod and line, creel and seine (see also No. 242).

265. "Syl" | Ex Libris. [R. E. Sylvester]

Process, by owner, signed and dated: R. E. Sylvester. 1916. $4\frac{1}{8} \times 3$.

U. S. Pictorial, ichthyic. An ancient Egyptian seated, fishing in a reservoir in which are four fish and a turtle. Motto: Ask Not The Loan of Rod or Gun or Reel: Nor Book: Nor Wife —They Are My Friends: Like Mountain Streams That Romp & Sing They Add Zest To Life:

On gray paper.

266. Ex Libris | E. Tautz.

Engraving, signed: G. W. Eve. 1894. $2\frac{3}{4} \times 2\frac{1}{8}$. V: 18.

English. Pictorial. A rod butt and reel; a creel.

a Proof, on white paper; first state without date, and with the hole in creel horizontal.

b On cream-colored paper; second state, with date 1894, and the hole in creel vertical.

267. Joseph | Nathan | Teal | Ex | Libris

Process, signed: B[ertha] S[tuart]. $2\frac{1}{2} \times 2\frac{3}{8}$.

U. S. Pictorial. A leader and two artificial trout flies. Quotation: "I am, sir, a Brother to the Angle."

Signed in pencil.

268. Fred^{k}. Ja^{s}. Thairlwall

Engraving, signed and dated: C. W. Sherborn, R. E. 1905. $3\frac{7}{8} \times 2\frac{3}{4}$. S: [288] p. 92.

English. Armorial, pictorial, punning. An angler beside a river waiting for the rise. "The pierced wall ['thirl,' a hole, or opening] is a rebus of the surname."

a Printed in black. *b* Printed in brown.

This plate is found also in a larger size, printed in brown on gray paper.

269. Thery de Gricourt.

Engraving, signed and dated: A Thery, pinx. et fecit, à Cisoing 1753. $4\frac{9}{16} \times 3\frac{1}{16}$.

French. Armorial, pictorial, ichthyic. Three fishing cupids; one fishing with pole and line; a second, pole on shoulder, places an eel in a tub of water; the third has a dip-net.

270. Ex Libris | "Yours Truly" [Fred Thompson]

Engraving, designed by owner; dated: 1915. $4\frac{3}{16} \times 2\frac{1}{2}$.

U. S. Pictorial, portrait, ichthyic, water-craft. A disjointed rod, a reel and creel; a picture of an angler fishing from a boat; a conventional dolphin.

a Unfinished trial proof before letters, autographed on back with note by artist. Before the plate was made a sporting one.
b Signed in ink.

271. E Libris | H. S. Thorne | 1896.

Engraving, after Thomas Bewick, signed: T. B. [in ligature], C. W. S[herborn]. $2\frac{1}{4} \times 3\frac{3}{8}$. S: [243] p. 76.

English. Pictorial. An angler, creel at side, wading a rocky stream, playing a fish. "After the Angling vignette by Thos. Bewick in Vol. II. of the 'History of British Birds.'" (See also No. 185.)

a Proof, on cream-colored paper, signed in pencil.
b On cream-colored paper.
c On white paper.

272. Ex Libris | Charles Franklin Thwing

Process, designed by Florence Loomis Potter, 1915. $3\frac{3}{16} \times 3$.

U. S. Pictorial. A rod, reel, line, fly hook and creel.

a On white paper, signed in ink.
b On yellow paper, autographed.

273. Samuel Tinsley | His Book

Process, designed by J. W. Simpson. $4\frac{11}{16} \times 3\frac{1}{16}$.

English. Pictorial. A jolly angler, butt of rod resting on waist, intently looking off to end of rod, which does not show.

274. Tonna

Engraving, by Silvester. $2\frac{3}{4} \times 1\frac{5}{8}$.

English. Armorial, punning. Crest: Head of a tunny fish, erect. all ppr. Arms: Or, between four fesses az., three tunnies, counterchanged in pale, naiant sable.

a Original sketch for the plate.
b A similar pen and ink sketch inscribed "Lewis Tonna."
c

Accompanied by an autograph letter from Mr. Tonna to the engraver, with directions to "be careful in engraving the Tunny Fish's Head," as he had one engraved once in the country which looked like a bishop's mitre!

The sketches were found among the effects of the engraver (see also Nos. 48, 240).

275. J. D. Treadwell | His Book

Process, designed by owner. $2\frac{1}{16} \times 1\frac{3}{8}$.

U. S. Pictorial, ichthyic. A trout jumping out of water at a cast fly; at back, another trout is seen rising. A copy of "The Compleat Angler," 1653.

Printed in black and gray; autographed.

276. Wilfred Troutbeck.

Engraving. 3⅛ × 2. M: p. 135.

English. Armorial, punning. Pun on the name. Crest: Sa., a dexter mailed arm, the hand grasping a trout, or. Arms: Az., three trout or, intertwined heads to tails.

On blue paper.

277. True Waltonian Society, | Estab^{d}. 1830.

Engraving. 5⅛ × 3⅝.

English. Pictorial, pseudo-armorial. Three trout and every imaginable article used in bottom, fly or rod fishing, except a fly-book and a gaff-hook.

On blue paper.

It is possible that this was not intended for a book-plate.

278. Tuna Club | Avalon California

Process. 3⅞ × 3⅜.

U. S. Pictorial, ichthyic. A tuna, tuna rod, reel, line, and gaff-hook; the Tuna Club button.

279. To all Lovers of Angling. | Onesimus Ustonson, | Successor to the late Mr. John Herro, | at the [Crown and Trout]

Printed trade card of a fishing tackle maker, with crown and trout engraved for name of shop.

This card was used as a book label.

280. Ex Libris | Henry Van Dyke. [Author, angler, diplomat and divine; published "Little Rivers," 1895, "Fisherman's Luck," 1899, etc.]

Engraving, signed: [H. Siddons] M[owbray] J. D. S[millie] Sculpt. $4\frac{1}{8} \times 2\frac{3}{4}$.

U. S. Armorial, pictorial. A cupid reading and angling, his pole in left hand, line and float forgotten.

Printed in brown, on cream-colored paper; autographed.

This plate also comes on faint lilac paper, printed in black.

281. Ex Libris | Henry Van Dyke

A small reproduction of No. 280. $3 \times 2\frac{1}{16}$.

282. Ex Libris | Frances C. Van Gasken

Engraving, signed and dated: A. N. M[acdonald] 1914. $3\frac{1}{4} \times 2\frac{1}{8}$.

U. S. Pictorial, water-craft. A man angling from an anchored canoe.

a Proof, green; signed in pencil.
b Green.

283. John Irving | Van Vliet

Process, signed and dated: C. V[alentine] Kirby '06. $3\frac{3}{4} \times 2\frac{3}{4}$.

U. S. Pictorial, water-craft. A disjointed rod, a reel and creel; a canoe.

284. Frank E. Vaughan

Process, signed and dated: [Charles] Rollinson 1896. $3 \times 1\frac{15}{16}$.

U. S. Pictorial, ichthyic. A rod, reel, line, creel and fly book; "little brown jug of bait." Pseudo-arms of three trout counterplaced, naiant in pale. Motto: Aut pisces aut nullus.

Printed in sepia.

285. Ex-Libris Piscatoris | Geörge Heath Viner

Wood, signed and dated: W. F. H[opson] 1916. 1⅞ diameter.

U. S. Pictorial, ichthyic. A rod, a reel and creel; a fish in open creel, beside it on the grass, three other fish.

a Proof on India paper, signed in pencil, and autographed.

b Signed in pencil, and autographed.

286. Wah-Wah-Tay-See

Process, signed and dated: G[ail] H[ough] P[ierce] 1905. 3½ × 2 5/16.

U. S. Pictorial. A rod, reel, line and leader.

287. Ex Libris | J. L. Walker

Original pen and ink sketch made in 1911. 5 1/16 × 3¾.

English. Pictorial. A creel and landing net.

288. Ex | Libris | Charles Walton

Process, signed and dated: T[heodore] S[picer-Simpson]. 1898. 5½ × 3 7/16.

English. Pictorial, ichthyic. An angler sits on the parapet of a bridge, back to the water, deep in a book. His rod leans against the coping beside him; a fish jumps from the water at the end of his line, unheeded, while a man on the bank below shouts at him in vain.

289. John Hubert Ward.

Engraving, signed and dated: C. W. Sherborn R.E. 1897. $3\frac{7}{16} \times 2\frac{3}{4}$. S: [2682] p. 78.

English. Armorial, pictorial, ichthyic. Butt of a rod with reel, two trout and a creel.

Warrington | Free Museum & Library, see No. 149b.

290. Frederica Vanderbilt Webb

Etching, signed and dated: [Charles] Mielatz 1904. $3\frac{13}{16} \times 2\frac{3}{4}$.

U. S. Armorial, pictorial, ichthyic. Remarque shows a large trout at the end of a line.

Remarque proof, signed in pencil.

291. Andrew Strong White

Process, by Claude Bragdon. $2\frac{1}{8} \times 2\frac{1}{4}$.

U. S. Pictorial. A rod case.

292. Stewart Edward White. [Author of "Camp and Trail," 1907, etc.]

Process, designed by George Booth. $3\frac{1}{16} \times 1\frac{3}{4}$.

U. S. Pictorial, water-craft. A reel under a crossed gaff-hook and landing-net; an angler playing a fish, in a canoe paddled by an Indian.

Signed in ink, and autographed.

293. Ex Libris | Græme Whitelaw.

Engraving, signed: Inv. F. G. H[ouse] J. A. C. H[arrison] Sc. $3\frac{5}{16} \times 2\frac{9}{16}$.

English. Pictorial, water-craft. A shelf of angling and sporting books; in one corner a rod, line and reel, a gaff hook, box of eyed flies and a fly book; a copy of Juliana Berners's "Fysshynge with an Angle" lies open on the shelf; a loch scene—a boat with a gillie and two anglers with long rods.

294. Eli Whitney | His Book

Engraving, signed and dated: W. F. Hopson 1903. $3 \times 2\frac{5}{16}$.

U. S. Armorial, pictorial, ichthyic. Two crossed rods, reels and lines; a fish hangs at top.

a Proof, signed in pencil. *b*

295. Ex- | Libris | T. F. M. Williamson.

Process, signed and dated: J. W. S[impson] 99. $4\frac{7}{16} \times 3\frac{3}{4}$.

English. Pictorial. An angler in early 18th century costume, seated, rod in hand, line wound around butt. Quotation:

> " . . . free from lawsuits and the noise
> Of princes' courts, I would rejoice;
> And angle on."

Printed in red and black.

295*. Ex- | Libris | T. F. M. Williamson.

Small reproduction of No. 295. $2\frac{1}{2} \times 2$.

Printed in black.

296. Ex-Libris | Leila Weekes Wilson

Process. $3\frac{1}{2} \times 2\frac{3}{8}$.

U. S. Pictorial, water-craft. Two rods, reels and lines; a schooner yacht and a sloop yacht with dinghies towing astern.

297. Ex Libris | George | W | Wingate

Process, by Mrs. Le Roy Springs-Lyon. $3 \times 2\frac{3}{8}$.

U. S. Armorial, pictorial, ichthyic, punning. Arms play on the name. Two trout.

Autographed.

298. Rev^{d}. Daniel Winham.

Engraving. $1\frac{3}{16} \times 2\frac{7}{16}$.

English. Pictorial, ichthyic. The name under a charmingly engraved trout.

299. Ex-Libris | John S. Wood

Etching, signed and dated: W. F. Hopson Del. Sc. 1909. $2\frac{1}{8} \times 3\frac{7}{8}$.

U. S. Pictorial, water-craft. A creel and landing net; a birch canoe.

a Rough trial proof, signed in pencil.

b Proof, signed in pencil. Autographed presentation copy.

c

300. Ex Libris | John | Page | Woodbury

Engraving, signed: E. D. French Sc. 1894. $3\frac{3}{8} \times 2\frac{1}{8}$.

U. S. Pictorial, water-craft. Vol. VII of an extra illustrated "Compleat Angler" with 2000 illustrations; Seal of the City of Boston.

Third state, with books engraved (the first state to have an angling interest).

301. Ex-Libris | Tobias A. Wright.

Engraving, signed and dated: W. F. Hopson 1918. $3\frac{1}{8} \times 2\frac{3}{8}$.

U. S. Pictorial. A rod, reel and creel; a likely looking trout brook.

Trial proof, signed in pencil.

302. Ex | Libris | William E. and | Edna Best Wroe

Etching, signed: [James] Blomfield. [Frank] Raymond. $5\frac{1}{4} \times 2\frac{7}{8}$.

U. S. Pictorial, ichthyic. Two rods, reels, lines, leaders and artificial flies; two conventional dolphins.

303. Ex | Libris | William E. and | Edna Best Wroe.

Etching, signed: [Frank] Raymond [James] Blomfield. $3\frac{5}{16} \times 1\frac{3}{4}$.

A copy of No. 302. Autographed.

INDEX

DESIGNERS, ENGRAVERS AND PRINTERS

Ames & Rollinson, 135
Anderson, Hartley, 6
Audinet, Philippe (1766–1837), 51

Baker, P. C., 13
Barrett, William Phillips, 18, 21, 121
Bayros, Franz von, 153
Beard, Daniel Carter (b. 1850), 143
Bellars, H. J., 149
Berndt, I. C., 207
Bewick, Thomas (1753–1828), 7, 50, 79, 128, 144, 179, 180, 185, 187, 212, 271
Blomfield, James, 302, 303
Booth, Franklin, 57
Booth, George, 292
Bottlik, Tibor de, 231
Bragdon, Claude, 291
Brett Engraving Co., W. H., 186
Brooke, Leonard Leslie, 26, 52, 53
Brown, Alfred Jerome, M.D., 27
Buck, Marian, 29
Burgy, H. V., 261
Busk, Hans, 48
Busselle, Alfred, 234

C., E. W., 256
C., R., 196
Chamberlin, F. Tolles, 257
Chambers, C. E., 95
Chambers, Jay, 243, 244
Cheney, Sheldon, 181
Clark, A. W., 204
Clark, George Oliver, 40
Colborne, Elizabeth, 146
Collard, W., 264
Colton, Ralph Lester, 46
Crisp, Arthur, 254
Cue, Harold J., 200

D., M. B., 25
Dempsey & Carroll, 64

Eaton, Hugh M. (b. 1865), 109, 195
Eclipse Electrotype and Engraving Co., 30
Ellsworth, Ada W., 70, 246
Elwell, J. H., 186
Eno, Henry C., M.D. (d. 1914), 73, 158
Euwer, Anthony Henderson, 254
Eve, George W. (d. 1914), 139, 266

F., M., 8
Fletcher, Raymond Knapp, 263
Forrest, Mark, 162
Francis, Francis, 97
French, Edwin Davis (1851–1906), 29, 62, 125, 238, 239, 300
French, Thomas E., 172, 173
Frölich, L., 161

G., T., 84
Gair, Alice, 4, 5
Gay, F. T., 72
Gerster, Arpad Geyza Charles, M.D. (b. 1848), 77
Gihon, George H., 252
Glenny, Mrs. Jno., 230
Glover, Townend (sic), 20, 105
Gorham Co., 136

H., M. V., 63
H., S. H., 122
Hackley, M. F., 218
Hagopian Eng. Co., 20
Halkett, G. R., 17
Hall, Frederick Garrison, 115, 175
Hardy, W. M., 3, 23
Harlow, Louis K., 160, 169
Harrison, J. A. C., 293
Harvey, 264
Hess, Emma K., 134
Hillyard, T., 190
Hogeboom, 96, 132, 206, 222, 232
Hollyer, Samuel (b. 1826), 53, 62, 164
Hook, James C., 130
Hope, R., 9
Hopson, William Fowler (b. 1849), 11, 12, 14, 81, 131, 137, 138, 144, 177, 183, 221, 241, 285, 294, 299, 301
House, Frank G., 45, 133, 139, 293
Howard-Wesson Co., 114, 200
Howland, Charles R., 136

I. N. T. Co., 85

Jacobson, Arthur, 116, 117
Johnston, Graham, 66

K., J. B., 229
Kahn, Henriette, 148
Kauffmann, Jean, 262
Kendrick, James, M.D., 149
Kern, Mary Root, 219
Kindling, 155
Kirby, C. Valentine, 38, 184, 199, 249, 283
Kirkpatrick, W. A., 76
Kocher, A. L., 145
Kornerup, Ebbe, 157

Lambert, Mark (fl. 1807–1855), 16
Levi, Benjamin, 201
Lyon, Mrs. Le Roy Springs-, 297

McCall, G. H., 198
Macdonald, Arthur N., 28, 60, 92, 163, 173, 192, 282
Marks, Henry Stacy, 89
Mayo, Geraldine, Countess of, 170
Merrill, Katharine, 61, 147
Merrymount Press, 43
Mielatz, Charles Frederick William (b. 1864), 82, 290
Monk, M. C., 120
Mowbray, Henry Siddons (b. 1858), 280, 281

Naish, C., 79, 187
Nixon, John Forbes (b. 1845), 140

Pierce, Gail Hough, 286
Poole, H. Nelson, 19, 47, 49
Potter, Florence Loomis, 272

Raymond, Frank, 302, 303
Reid, Jean Arnot, 31, 33
Rhead, Louis (b. 1857), 208, 209, 210
Robb, Mrs. W. O., 104
Robertson, Arthur, 167, 168
Robinson, B. F., 10
Rogers, Bruce, 245
Rollinson, Charles, 54, 211, 284
Rowland, Amy, 56

S., I., 220
Sacker, Amy M., 36
Saltmarsh, Bertha E., 87, 88, 103
Schmedtgen, William Herman (b. 1862), 127
Schuschardt, F., 261
Schwabacher, Edwin R., 99, 171
Scott, John (1774–1827), 110, 111, 112
Sears, Mary, 235
Seymour, R. F., 250
Seymour, Robert (1800?–1836), 91
Shepard, Jane Armstrong, 172
Sherborn, Charles William (1831–1912), 4, 5, 42, 202, 268, 271, 289
Silvester, R. (fl. 1806–1840), 48, 240, 274
Simpson, J. W., 273, 295
Simpson, Theodore Spicer-, 288
Smillie, J. D., 280, 281
Smith, Sidney L., 74, 75, 248
Spenceley, Frederick, 2, 31, 33, 224
Spenceley, Joseph Winfred (1856–1908), 1, 2, 32, 59, 251
Spicer-Simpson, Theodore, 288
Springs-Lyon, Mrs. Le Roy, 297
Starks, E. L. (Mrs. E. C.), 255

Stevens, G. M., 154
Stewart, C. E., 214
Stockbridge, Dana W., 37
Stone, Alice, 178
Straus, M. M., 225
Stuart, Bertha, 267
Swayne, William W., 223
Sylvester, R. E., 265

Teichen, H., 123
Théry, A., 269
Thompson, Fred, 86, 174, 203, 270
Tiffany & Co., 75, 124, 261
Timbrell & Harding, 227
Treadwell, J. D., 275
Triptych, The, 243, 244

von Bayros, Franz, 153

W., J. T., 141
Ward, Henry A., 44
Ward & Co., Marcus, 113
Webb, Margaret Ely, 156
Whitman & Bass, 89
Wilcox, J. A. J., 62
Williams, John, 65
Wright, Margaret Hardon, 253
Wyon, Allan, 237

Y., J. F., 234
Yale, Leroy M., 101, 102

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

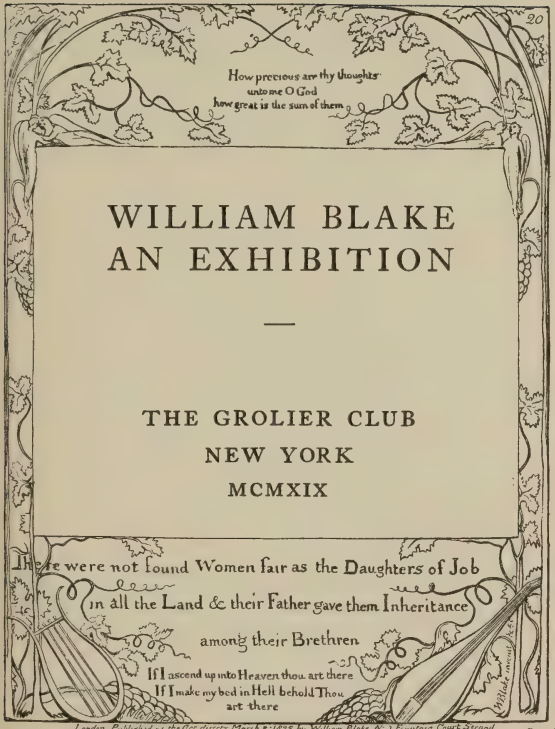
WILLIAM BLAKE

—

THE GROLIER CLUB
NEW YORK
M C M X I X

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

WILLIAM BLAKE


20
How precious are thy thoughts
unto me O God
how great is the sum of them
WILLIAM BLAKE
AN EXHIBITION
THE GROLIER CLUB
NEW YORK
MCMXIX
There were not found Women fair as the Daughters of Job
in all the Land & their Father gave them Inheritance
among their Brethren
If I ascend up into Heaven thou art there
If I make my bed in Hell behold Thou
art there
London Published as the Act directs March 8 1825 by William Blake N° 3 Fountain Court Strand
Proof

THE EXHIBITION IS OPEN

FROM

DECEMBER 5, 1919

TO

JANUARY 10, 1920

THE GILLISS PRESS
NEW YORK

INTRODUCTION

THIS exhibition needs no excuse.

The Nineteenth, most marvellous of centuries, was heralded by two sets of prints, but now beginning to be seen in their true worth. Published in the same decade, in London and at Madrid, the *Songs of Innocence* and the *Caprichos* stand for all that is most divergent, irreconcilable, in life. Both seeking freedom from the "eighteenth century," Goya saw with ruthless eye and Blake dreamed in his heart. Each broke with the past and envisaged man, but where one steeled his heart to the Thing, the other "heard an Angel singing."

Precursors of democracy, they are symbolic of the period they ushered in, its antagonisms, its modes of thought, and its ideals. In producing them the eighteenth

century had done its work. The middle ages were over and modern times had begun.

Alone of all designers of British birth, Blake struck forth into the secret places, those recesses of the mind where, solely, lasting worth abides. The portrait and topography knew him not—he claims our interest, not by that which was, but by what is, to us of later generations. Here no mechanic aids to memory, no perpetuities of pride, but symbols of man's mind, legible to introspection, bidding stoutly for immortality.

TABLE OF DATES

William Blake born, at 28 Broad Street, Golden Square . . . 28th November 1757
Enters Pars's drawing-school in the Strand 1767
Apprenticed to James Basire, engraver to the Society of Antiquaries 1771
Enters the Royal Academy School . . . 1778
Marries Catherine Boutcher 18th August 1782
Removes from 28 Broad Street to 23 Green Street, Leicester Fields 1782
Removes to 27 Broad Street and sets up a shop there as printseller and engraver, in partnership with James Parker . . 1784
Death of his brother Robert 1787
Removes to 28 Poland Street 1787
Removes to 13 Hercules Buildings, Lambeth 1793
Leaves London for Felpham . . . . . 18th September 1800
Charge of sedition preferred against him by the drunken Scholfield . . August 1803
Returns to London and settles at 17 South Molton Street . . . . . September 1803
Tried at Chichester Quarter Sessions on the charge of sedition and acquitted . . 11th January 1804
Holds his exhibition of pictures at 28 Broad Street (his brother James's house) May–September 1809
Removes from 17 South Molton Street to 3 Fountain Court, Strand 1821
Dies . . . . . 12th August 1827

LIST*

I

WRITINGS BY BLAKE

1. Poetical Sketches. By W. B. London: Printed in the Year MDCCLXXXIII.

2. Songs of Innocence 1789 The Author & Printer W Blake

3. Songs Of Innocence and Of Experience Shewing the Two Contrary States of the Human Soul. [1789–1794]

4. Songs of Experience 1794 The Author & Printer W Blake

*An unusual number of copies of some of the books are exhibited, showing how Blake sought to vary his color schemes, in order to give a separate individuality to each copy.

5. The Book of Thel The Author & Printer Will^m Blake. 1789.

6. The Marriage of Heaven and Hell. [1790.]

7. The French Revolution . . . London: Printed for J. Johnson . . . MDCCXCI.

8. For Children. The Gates of Paradise. 1793. Published by W. Blake No. 13 Hercules Building Lambeth . . .

   First issue of the first edition.

9. For the Sexes The Gates of Paradise [10 lines.] [1793.]

   Second issue of the first edition.

10. Visions of the Daughters of Albion The Eye sees more than the Heart knows. Printed by Will^m Blake: 1793.

11. America a Prophecy Lambeth Printed by William Blake in the year 1793

12. Europe a Prophecy Lambeth Printed by Will: Blake: 1794

13. The Book of Urizen Lambeth, Printed by Will Blake 1794

14. The Book of Ahania Lambeth Printed by W. Blake 1795

15. The Song of Los Lambeth Printed by W. Blake 1795.

16. Jerusalem. The Emanation of the Giant Albion 1804 Printed by W. Blake Sth Molton S^{t}

17. Milton a Poem in 12 Books The Author & Printer W Blake 1804 . . .

18. A Descriptive Catalogue Of Pictures, Poetical and Historical Inventions, Painted By William Blake, In Water Colours, Being The Ancient Method Of Fresco Painting Restored: And Drawings For Public Inspection, And For Sale by Private Contract, London: Printed by D. N. Shury . . . for J. Blake . . . 1809.

19. (*a*) The Ghost of Abel A Revelation In the Visions of Jehovah Seen by William Blake. [At end] 1822 W Blakes Original Stereotype was 1788.
(*b*) On Homers' Poetry [and] On Virgil.
(*c*) [Sweeping the Interpreter's House.]

20. THERE IS NO NATURAL RELIGION.
Here are shown plates, contained in two bound volumes and an engraved set of plates, as follows: Title-page, as above, "Argument," plates "I" to "VI," one plate ("Therefore"), plates "I" and "II," plate with two standing and two seated figures, plate ("The Voice of One crying in the Wilderness"), and "Principle 1" to "Principle 7."

(See Note at end of this List.)

21. THE ACCUSERS OF THEFT, ADULTERY AND MURDER.

Single plate.

22. AN AGED MAN (perhaps John the Baptist) addressing a Multitude.

Single plate.

II

PLATES, AND BOOKS WITH PLATES, DESIGNED AND ENGRAVED BY BLAKE IN THE USUAL INTAGLIO AND RELIEF PROCESSES

23. Joseph Of Arimathea among the Rocks of Albion. Engraved by W. Blake 1773 from an old Italian Drawing . . .

Line engraving, the figure being copied from an engraving of a drawing by Michael Angelo.

24. [Frontispiece to "An Elegy, set to Music by Thos. Cummins, Organist of Penzance, Cornwall"] W. Blake delt. & sculpt. "The Shatter'd bark from adverse winds . . ." Publish'd July 1, 1786 by J. Fentum . . .

Line engraving.

25. Original Stories From Real Life . . . By Mary Wollstonecraft. London: Printed For J. Johnson . . . 1791.

26. Elements Of Morality, For The Use Of Children; With An Introductory Address To Parents. Translated from the

German of the Rev. C. G. Salzmann . . . The Third Edition. London: Printed By J. Crowder . . . 1792.

27. The Complaint, and The Consolation; or, Night Thoughts, by Edward Young. London: Printed by R. Noble, for R. Edwards . . . MDCCXCVII.

One of the copies shown is colored by Mrs. Blake.

28. A Series Of Ballads . . . [Chichester: Printed by J. Seagrave . . . for W. Blake, Felpham, 1802.]

By William Hayley. Four parts, in wrappers.

29. Ballads, by William Hayley, Esq. Founded on Anecdotes relating to Animals, with Prints, designed and engraved by William Blake. Chichester: Printed by J. Seagrave; For Richard Phillips . . . 1805.

Containing more ballads, but fewer engravings than the preceding.

30. Chaucers Canterbury Pilgrims Painted in Fresco by William Blake & by him Engraved & Published October 8, 1810 . . .

Line engraving.

31. The Prologue and Characters of Chaucer's Pilgrims, Selected from his Canterbury Tales, intended to illustrate a particular Design of Mr. William Blake, which is engraved by himself. And may be seen at Mr. Colnaghi's . . . M DCCC XII.

32. The Pastorals Of Virgil, With A Course Of English Reading, Adapted For Schools: . . . Illustrated by 230 Engravings. By Robert John Thornton, M.D. . . . London: Stereotyped and Printed by J. M'Gowan . . . 1821 . . .

Contains Blake's only woodcuts.

33. ספו איוב Illustrations of The Book of Job Invented & Engraved by William Blake 1825 London Published . . . March 8: 1825 by William Blake N° 3 Fountain Court Strand

(*a*) Early proofs before the imprint.

(*b*) Proofs on India paper.

34. Blake's Illustrations Of Dante. Seven Plates, designed and engraved by W. Blake, Author of "Illustrations of the Book of Job," &c. &c. Price £2 2s. India Paper. [1827.]

35. Mr. Cumberland. W. Blake inv. & sc. A Æ 70 1827.

A message card.

36. [Set of five progressive proofs, showing busts of a man and woman, facing each other] Below, in pencil, "Drawn and engraved by W. B. from Butts collection. 1st proof."

III

Books with plates, designed by Blake and engraved by others

37. Leonora. A Tale, Translated And Altered From The German Of Gottfried Augustus Bürger . . . London: Printed By S. Gosnell, For William Miller, Old Bond Street. 1796.

38. A Father's Memoirs Of His Child. By Benj. Heath Malkin . . . London: Printed For Longman, Hurst, Rees, And Orme . . . 1806.

39. The Grave, A Poem. By Robert Blair . . . London: Printed By T. Bensley, Bolt Court, For The Proprietor . . . 1808.

IV

WATER-COLORS, MANUSCRIPTS, ETC.

40. DESIGNS FOR YOUNG'S NIGHT THOUGHTS. (Two volumes containing the 537 water-color drawings which Blake made for Edwards' edition of the Night Thoughts, only 43 of which were reproduced in that incomplete work.)

41. DESIGNS FOR THE BOOK OF JOB (21 water-color drawings).

42. ILLUSTRATIONS FOR MILTON'S HYMN ON THE NATIVITY (6 water-color drawings).

43. ILLUSTRATIONS FOR MILTON'S L'ALLEGRO AND IL PENSEROSO (12 water-color drawings).

44. ILLUSTRATIONS FOR MILTON'S COMUS (8 water-color drawings).

45. ILLUSTRATIONS FOR PARADISE LOST (12 water-color drawings).

46. A COLLECTION OF MISCELLANEOUS WATER-COLORS.

47. A Collection of Sketches in Pencil and India Ink.

48. A Collection of 62 Sketches, Engravings, Trial Proofs, Manuscript Letters, etc., bound in one volume.

49. Sketch Book of Robert Blake, William Blake's brother, to whom he was much attached. Robert died in 1787.

    Contains many drawings by Blake, with copies by Robert beside them.

50. Designs for an Edition of the Book of Genesis (11 pages).

51. Painting: Lot and His Daughters.

52. Painting: Noah and the Rainbow.

53. Painting (fresco): Strife of Good and Evil for a Child's Soul.

    The subject is the same as that of Plate 4 in "The Marriage of Heaven and Hell."

54. Painting: Christ Appearing to the Disciples.

55. Two Books with Blake's Manuscript Notes.
(*a*) Watson's Apology for the Bible.
(*b*) Doctor Thornton's New Translation of The Lord's Prayer.

56. Autograph Letters of Blake.

57. Note and Sketch Book, called by Blake's biographers the "M.S. Book." closely filled with sketches and writing, both verse and prose; in half-calf binding, in which it was placed by Dante Gabriel Rossetti, who purchased it of Blake's friend, Samuel Palmer.

A collection of sixteen of these sketches was engraved and published by Blake in 1793 under the title of *The Gates of Paradise.* Several of the designs for *The Vision of the Daughters of Albion,* also dated 1793, occur here. There are two sketches (one very carefully drawn) for the figure of Nebuchadnezzar in *The Marriage of Heaven and Hell,* and a number of sketches that Blake engraved in the *Songs of Experience, America,* and *Urizen,* all of 1794.

58. Manuscript Book called the "Pickering MS." by various biographers, containing eleven leaves of verses in Blake's handwriting.

NOTE

"There is No Natural Religion" does not seem to be known in what may be called complete form. In this exhibition (see No. 20) are shown together two volumes and a set of unbound plates which for the first time allow us to guess at Blake's purpose. By re-arrangement, the plates should appear, it seems to us, in the following order:

(1) Title: There is No Natural Religion.
(2) The Argument (Man has, etc.).
(3–8) I–VI: [Faculty with Experience].
(9) Plate: Therefore God becomes as we are . . .
(10–11) I–II: [Perception].
(12) Plate: [Two seated and two standing figures].
(13) Plate: The Voice of One crying in the Wilderness.
(14) The Argument (As the tree, etc.).
(15–21) Principle 1–Principle 7: [Poetic Genius].

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

ONE HUNDRED ILLUSTRATED BOOKS

THE GROLIER CLUB
DECEMBER AN. DOM. MCMXXI

A CATALOGUE OF ONE HUNDRED ILLUSTRATED BOOKS

1472-1896

AN EXHIBITION HELD IN
NOVEMBER AND
DECEMBER
1921

NEW YORK
THE GROLIER CLUB
1921

NOTE

AT least since the time of Dr. Dibdin, who seems to have been the first writer on bibliographical subjects to reproduce old illustrations, there have always been collectors in England and on the Continent of Europe who have sought books for the sake of the pictures they contain. In America, however, ardent and serious as its collectors were and are, few seem to have paid attention to the fine art of illustration and there is no American consensus of opinion in regard to it. To a great extent this is due to the fact that there is no general guide to the history or the criticism of book illustration from the beginning to the end of the nineteenth century. There are many bibliographies and accounts of special groups of illustrated books and many essayists have devoted their skill to the appraisement of isolated volumes, but as yet no one has attempted a survey of the field.

The exhibition which is here catalogued is therefore to a certain extent a new endeavor, as it is perhaps the first attempt

in this country to place about the walls of a single gallery one hundred representative books printed between the years 1472 and 1896 which were selected from the available material solely on account of the artistic merit of their illustrations. Others faced by the same problem would undoubtedly make a different selection, and should this list encourage them to try their hands, its printing will be more than justified.

It is proper to state that as the volumes exhibited were selected not for their rarity or provenance but for the merit of their illustrations as prints, they do not in all cases belong to the editions in which those illustrations made their earliest appearance. A reference to the appended bibliography, however, will enable any one to obtain full data concerning this matter.

CATALOGUE

The items are listed chronologically by schools under countries.

To save the space which would have been required for adequate description, initial citations have been made to certain of the reference books mentioned in the appended bibliography.

1 BOCCACCIO, DE PRAECLARIS MULIERIBUS —Ulm, Zainer, 1473 (H*3329)
Cuts—Schr. 3510, M. 95, Bib. iv, p. 438, P. F. B., P. E. I. B., M. G.

2 THE BIBLE, IN LOW GERMAN—Lubeck, Arndes, 1494 (H. 3143)
Cuts—Schr. 3467, M. 713, M. G., P. F. B., P. E. I. B.

3 RODERICUS, SPIEGEL DES MENSCHLICHEN LEBENS—Augsburg (H.*13948)
Cuts—Schr. 5102, M. 15, Bib. iv, p. 440, P. F. B., M. G., J. P. M.

4 BREYDENBACH, PEREGRINATIONS—Mainz, 1486 (H.*3956)
Cuts by Rewich—Schr. 3628, Bib. iv, p. 454, M. 639, P. F. B., P. E. I. B., J & C, W. J. L., M. G., J. P. M., K. K. H.

5 SCHATZBEHALTER—Nuremberg, 1491 (H.*14507)
Cuts by Wolgemut—C. D. i. p. 241, M. 423, Schr. 5202, J. P. M., M. G.

6 Historie von Alexander—Strasburg, Schott, 1493 (H*793)
Cuts—Schr. 3140, J. P. M.

7 Boccaccio, de praeclaris mulieribus —Louvain, 1487 (H. 3331)
Cuts—W. M. C. p. 128, M. G., J. P. M., P. F. B.

8 Ludolphus de Saxonia, Leven ons Heeren—Delft, 1488 (Camp. 1182)
Cuts—W. M. C., J. P. M.

9 Valturius, de re militaria—Verona, 1472. (H.*15847)
Cuts—K. K. H., L., P. F. B., P. I. B., P. E. I. B., J. P. M.

10 Æsop, Fabulae—Naples, Tuppo, 1485 (H. 353)
Cuts—L., P. I. B., P. F. B., P. E. I. B., K. K. H.

11 Petrarch, Triumphi—Venice, 1490 (H. 12771)
Cuts—Es. 77, L., J. P. M.

12 Ketham, Fasciculo de Medicina—Venice, 5 Feb. 1493 (Es. 586)
Cuts—L, J. P. M., P. F. B., P. I. B., P. E. I. B.

13 Colonna, Hypnerotomachia—Venice, 1499 (H.*5501)
Cuts—Es. 1198, P. F. B., P. E. I. B., P. I. B., App., J. P. M.

14 Æsop, Fabulae—Venice, 1508 (Es. 365)
Cuts—L.

15 SAVONAROLA, TRACTATO DELLA ORATIONE—Florence, 1492 (H. 14405)
Cuts—K. F. W. 382e, J. P. M.

16 SAVONAROLA, TRACTATO DELLA HUMILITA—Florence (H. 14375)
Cuts—K. F. W. 394b, J. P. M., Gru.

17 SAVONAROLA, TRACTATO DEL AMORE DI JESU—Florence (H.*14348)
Cuts—K. F. W. 374c.

18 SAVONAROLA, OPERETTE—Florence (H. 14451)
Cuts—K. F. W. 381a, J. P. M., Gru.

19 SAVONAROLA, SOPRA I DIECI COMANDAMENTI DI DIO—Florence (H. 14443)
Cuts—K. F. W. 377b, J. P. M., Gru.

20 EPISTOLE ET EVANGELII, ET LETIONI—Florence, Giunta, 1551
Cuts—K. F. W., P. F. B., D. P., L., Fi.

21 HORAE AD USUM ROMANUM—Paris, Verard, 20 Aug. 1490 (Lac. 21)
Cuts—Macf. 202, Lac., J. P. M., Cl.

22 HORAE AD USUM ROMANUM—Paris
Cuts—J. P. M. 575, Cl.

23 HORAE AD USUM ROMANUM—Paris, Pigouchet, 16 Sept. 1498 (Lac. 64)
Cuts—Lac., J. P. M., M. F., P. F. B., P. E. I. B., Bib., Cl., Sol.

24 HORAE AD USUM ROMANUM—Paris, Tory, 1531
Cuts by Tory—Ber., Did., Lac.

25 ST. AUGUSTINE, LA CITÉ DE DIEU—Abbeville, Dupré, 1486 (H. 2070)
Cuts—P. F. B., P. E. I. B.

26 LUCAN, SUETOINE ET SALUSTE EN FRANCOYS—Paris, 1490 (H. 10244)
Cuts—Macf. 12, J. P. M., Cl.

27 PARIS ET VIENNE—Paris, Treperel
Cuts—J. P. M. 534, Cl.

28 TRISTAN CHEVALIER DE LA TABLE RONDE—Paris. Verard (Macf. 193)
Cuts—J. P. M. 555, Cl.

29 BRANDT, STULTIFERA NAVIS—Basel, 1497 (H. 3746)
Cuts by Dürer, etc.—M. 480, Schr. 3567, Bib. v, p. 47, P. E. I. B., P. F. B., Fr.

30 DIE HEIMLICH OFFENBARUNG IOHANNIS—Nuremberg, Dürer, 1498 (Schr. 3340)
Cuts by Dürer—C. D. i., p. 260, M. 834, Fr., Th.

31 HROSWITHA, OPERA—Nuremberg, 1501 (M. 458)
Cuts by Dürer—C. D. i. p. 261, Fr., Th.

32 CHELIDONIUS, PASSIO DOMINI NOSTRI JESU. . .—Nuremberg, 1511
Cuts by Dürer—C. D. i. p. 262, Fr., Th.

33 CHELIDONIUS, PASSIO CHRISTI AB ALBERTO DÜRER. . . EFFIGIATA. .—Nuremberg, 1511

Cuts by Dürer—C. D. i. p. 262, Fr., Th.

34 CHELIDONIUS, EPITOME IN DIVAE PARTHENICES MARIAE. . .—Nuremberg, 1511

Cuts by Dürer—C. D. I., p. 262, Fr., Th.

35 PFINTZING, THEURDANK—Augsburg, 1517 (M. 845)

Cuts by Burgkmair, Beck, &c.—C. D. *passim*, M. G.

36 CICERO, OFFICIA—Augsburg, 1535 (M. 881)

Cuts by Weiditz—C. D. ii, Rot.

37 [HOLBEIN], LES SIMULACHRES & HISTORIEES FACES DE LA MORT—Lyons, 1538

Cuts by Holbein—Wolt., Douce, K. K. H., J. & C., W. J. L.

38 HISTORIARUM VETERIS INSTRUMENTI ICONES—Lyons, 1538

Cuts by Holbein—Wolt., D. H. B., K. K. H., J. & C., W. J. L.

39 LIBRO DEL BATTAGLIE DEL DANESE—Milan, 1513 (K. L. G. 125)

Cuts—K. L. G.

40 VITRUVIUS, DE ARCHITECTURA—Como, 1521 (K. L. G. 362)

Cuts by Cesariano—L., K. L. G., K. K. H.

41 VERDIZOTTI, CENTO FAVOLE MORALI—Venice, 1586
Cuts by Verdizotti—K. K. H.

42 FONTANA, DELLE TRASPORTATIONE DEL OBELISCO VATICANO—Rome, 1590
Plates by Fontana—Blom.

43 HOMER, LES DIX PREMIERS LIVRES DE L'ILIADE. . .—Paris, 1545
Cuts—P. F. B., M. F.

44 C'EST L'ORDRE QUI A ESTE TENU À LA NOUVELLE. . . ENTRÉE. . . (DE HENRI II)—Paris (1549)
Cuts by J. Goujon—Ber., M. F., Did., K. K. H.

45 PARADIN, HISTORIARUM MEMORABILIUM EX GENESI DESCRIPTIO—Lyons, 1558
Cuts by Bernard Salomon—J. & C., W. J. L.

46 OVID, LA VITA ET METAMORFOSEO—Lyons, 1559
Cuts by Bernard Salomon—J. & C., M. F., W. J. L., P. F. B.

47 VIRGIL, ENEIDE—Lyons, 1560
Cuts by Bernard Salomon—J. &. C., W. J. L.

48 COLONNA, HYPNEROTOMACHIE — Paris, 1561
Cuts attr. to J. Cousin—Did., M. F., P. F. B.

49 HUMBERT, HENRI, COMBAT À LA BARRIERE. . . —Nancy, 1627
Plates by Callot—K. K. H.

50 Longus, Les amours de Daphnis et Chloe—Paris, 1718 (Co. 648)
Plates by Audran—B. I., P. & B., P. F. B., R. P.

51 La Fontaine, Contes—(Paris), 1762 (Co. 558)
Plates after Eisen and Choffard—B. 31, P. &. B., Dil., P. F. B., R. P.

52 Ovide, Les Metamorphoses—Paris, 1767 (Co. 770)
Plates after Boucher, Eisen, Gravelot, Moreau, &c.—B. 42, P. &. B., Dil., P. F. B., R. P.

53 Dorat, Les Baisers—The Hague, 1770 (Co. 308)
Plates after Eisen and Marillier—B. 49, P. & B., Dil, P. F. B., R. P.

54 Montesquieu, Le Temple de Gnide—Paris, 1772 (Co. 726)
Plates after Eisen—B. 117, P. &. B., Dil., R. P.

55 Anacreon, Sapho, Bion et Moschus—Paris, Le Boucher, 1773 (Co. 79)
Plates after Eisen—B. 60, P. &. B., P. F. B., P. R.

56 De la Borde, Choix de Chansons—Paris, 1773 (Co. 534)
Plates after Moreau, &c.—B. 62, P. & B., Dil. R. P.

57 Rousseau, Oeuvres—London (Brussells), 1774 (Co. 908)
Plates after Moreau, Choffard, &c.—B. 84, P. & B., Dil., R. P.

58 [Le Monument du Costume]—Paris, 1775-83 (Co. 352)
Plates by Moreau and Freudeberg—B. 102, P. & B., Dil, R. P.

59 Dionis de Séjour, L'Origine des Graces—Paris, 1777 (Co. 306)
Plates after Cochin—B. 83, Dil., P. &. B.

60 Désormeaux, Histoire de la maison de Bourbon—Paris, 1779 (Co. 299)
Plates after Moreau, Choffard, Boucher, Fragonard, &c.—B. 90, P. &. B., Dil, P. F. B.

61 Beaumarchais, La Folle Journée. . .—Kehl, 1785 (Co. 124)
Plates after Saint-Quentin—B. 113, P. & B., P. R.

62 La Fontaine, Contes—Paris, 1795 (Co. 574)
Plates after Fragonard—B. 138., R. P., P. & B.

63 Rousseau, La Nouvelle Heloise—Paris, 1808 (Co. 906)
Plates after Prudhon.—R. P., P. & B.

64 Sterne, A Sentimental Journey—London, 1792.
Plates after Stothard—

65 Blake, Songs of Innocence and Experience—London, 1794
Color plates by Blake—G. C., Gil., Rus.

66 Bewick, The History of British Birds—Newcastle (1832)
Cuts by Bewick, &c.—A. D., W. J. L., J. & C.

67 [Combe], The Microcosm of London—London, 1808
Color plates by Rowlandson and Pugin—Grego., G. C. R., Har.

68 Rogers, The Pleasures of Memory—London, 1810
Cuts by Stothard, engr. by Clennell—A. D. p. 192, J. & C., W. J. L.

69 Puckle's Club—London, 1817
Cuts by Thompson—Bib. viii, p. 419, W. J. L., J. & C.

70 Thornton, The Pastorals of Virgil—London, 1821
Cuts by Blake—G. C., Rus., Gil.

71 Walton, The Complete Angler—London, Major, 1822
Plates and cuts by various hands—

72 Grimm, German Popular Stories—London, 1823-26
Plates by Cruikshank—

73 The Book of Job—London, 1825
Plates by Blake—G. C., Gil., Rus.

74 A Picturesque Tour of the Thames—London (1828)
Color plates after Westall—Har.

75 Rogers, Poems—London, 1830
Plates after Turner—

76 WALTON, THE COMPLETE ANGLER—London, Pickering, 1836
Plates after various hands—

77 SAINT-PIERRE, PAUL ET VIRGINIE—Paris, 1838 (Br. p. 388)
Cuts by Meissonnier, Johannot, Isabey, &c.—B. 264.

78 LES FRANÇAIS PEINTS PAR EUX-MÊMES—Paris, 1840 (Br. p. 157)
Cuts by Daumier, Meissonnier, Gavarni, &c.—Ru. 21, Fuchs, B. 279.

79 FABRE, NÉMÉSIS MÉDICALE—Paris, 1840 (Br. p. 141)
Cuts by Daumier—Ru. 47, Fuchs.

80 HUART, MUSEUM PARISIEN—Paris, 1841 (Ru. 20)
Cuts by Daumier, Gavarni, &c.—Fuchs.

81 SYLVIUS, PHYSIOLOGIE DU POÈTE—Paris, 1842 (Br. p. 327)
Cuts by Daumier—Ru. 25, Fuchs, B. 280.

82 LA GRANDE VILLE—Paris, 1842 (Br. p. 184)
Cuts by Gavarni, Daumier, &c.—Ru. 45, B. 287, Fuchs.

83 CHANTS AT CHANSONS DE LA FRANCE—Paris, 1843 (Br. p. 94)
Plates by Daubigny, &c.—B. 291.

84 Le Diable à Paris—Paris, 1845 (Br. p. 124)
Cuts by Gavarni, &c.—B. 303.

85 Huart, Ulysse—Paris, 1852 (Ru. 4)
Cuts by Daumier—Fuchs.

86 Rabelais, Oeuvres—Paris, 1854 (Br. p. 346)
Cuts by Doré—B. 60.

87 Chevigné, Les Contes Remois—Paris, 1858 (Br. p. 100)
Cuts by Meissonnier—B. 313.

88 France, Filles et Garçons—Paris
Process blocks after Boutet de Monvel.

89 Kugler, Geschichte Friedrichs des Grossens—Leipzig (1860)
Cuts by Menzel—Osb., G. W., B. 273.

90 Bechstein, Maerchenbuch—Leipzig, 1853
Cuts by Ludwig Richter—Osb.

91 Christenfreude in Bild und Lied—Dresden
Cuts by Ludwig Richter, &c.—Osb.

92 Tennyson, Poems—London, 1857
Cuts by Rossetti, Millais, Hunt, &c.—G. W., Lay.

93 The Arabian Nights Entertainments —London, 1863.
Cuts by Houghton, Tenniel, &c.—G. W., Bib. iii, p. 275.

94 The Parables of our Lord—London, 1864
Cuts by Millais—G. W.

95 Thornbury, Historical and Legendary Ballads and Songs—London, 1876
Cuts by Whistler, Sandys, Millais, Keene, &c — G. W., Bib. ix, p. 60.

96 [Caldecott], The Three Jovial Huntsmen—London (1880)
Cuts by Caldecott—Har.

97 Greenaway, Marigold Garden—London, (1885)
Cuts by Kate Greenaway—Har.

98 Pyle, The Wonder Clock—New York, 1888
Process blocks after Pyle—

99 Old Songs—New York, 1888
Cuts by Abbey and Parsons—

100 Chaucer, Works—Hammersmith, 1896
Cuts by Burne-Jones—(Kelmscott Press).

BIBLIOGRAPHY

The following books will be found of interest to any one who pays attention to the matter of book illustration.

A. D. — Dobson, Austin—Thomas Bewick and his Pupils. London, 1884.

App. — Appell, J. W.—The Dream of Poliphilus. London, 1893.

B. — Beraldi, H.—Estampes et Livres, 1872–1892, Paris, 1892.

Ber. — Bernard, A.—Géofroy Tory, Paris, 1865.

Bib. — Bibliographica, London, 1895–97.

Blom. — Blomfield, Reginald — Architectural Drawing and Draughtsmen, London, 1912.

Camp. — Campbell—Annales de la typographie néerlandaise au xv^e siècle, La Haye, 1874.

C.D. — Dodgson—Catalogue of Early German and Flemish Woodcuts. . . in the British Museum, London, 1903–11.

Cl. — Claudin, A.—Histoire de l'Imprimerie en France, Paris, 1900.

Co. — Cohen, H.—Guide de l'Amateur de Livres à Gravures du XVIII^e Siècle. 6 ed. Paris, 1912.

Dela. — Delaborde—La Gravure en Italie avant Marc-Antoine, Paris (1883).

D. H. B. — Dibdin—Icones Veteris Testamenti, London, 1830.

Dil. — Dilke, Lady—French Engravers and Draughtsmen of the Eighteenth Century, London, 1902.

Did.	Didot—Essai. . . sur l'historie de la gravure sur bois, Paris, 1863.
Douce.	Douce, Francis—The Dance of Death, London, 1833.
D. P.	[Pollard]—[Introduction to] Epistole et Evangelii. . . the woodcuts of the Florentine Edition of 1495 reproduced in facsimile. . . London, 1910.
Es.	Essling, Prince d'—Les Livres à Figures Vénitiens, Paris, 1907–14.
Fi.	Fisher, R.—Introduction to a Catalogue of Early Italian Prints. . . London, 1886.
Fr.	Friedlaender—Albrecht Dürer, Berlin, 1919.
Fuchs	Fuchs, E.—Honoré Daumier Holzschnitte, 1833–1870, Munchen (1919).
G. C.	Catalogue of Books, Engravings, . . . by William Blake, New York, The Grolier Club, 1905.
G. C. R.	A Catalogue of Books Illustrated by Thomas Rowlandson, New York, The Grolier Club, 1916.
Gil.	Gilchrist, A.—Life of William Blake, London, 1880.
Grego.	Grego, Joseph, Rowlandson the Caricaturist, London, 1880.
Gru.	Gruyer, G.—Les illustrations des écrits de Jerome Savonarole, Paris, 1879.
G. W.	White, Gleeson—English Illustration 'The Sixties,' London, 1906.
H.	Hain—Repertorium Bibliographicum, Stuttgardt, 1826.
Har.	Hardie, Martin—English Coloured Books, London, (1906).
J. & C.	Jackson and Chatto—A Treatise on Wood-Engraving, London, 1861.

J. P. M.	Catalogue of Early Printed Books . . . now forming portion of the library of J. P. Morgan, London, 1907.
K. F. W.	Kristeller—Early Florentine Woodcuts, London, 1897.
K. K. H.	Kristeller—Kupferstich und Holzschnitt in vier Jahrhunderten, Berlin, 1905.
K. L. G.	Kristeller — Lombardische Graphik, Berlin, 1913.
L.	Lippman, Fr.—The Art of Wood-Engraving in Italy in the Fifteenth Century, London, 1888.
Lac.	Lacombe, Paul—Livres d'Heures imprimés au xv^{e} et au xvi^{e} siècle. . . . Paris, 1907.
Lay.	Layard, G. S.—Tennyson and his Pre-Raphaelite Illustrators, London, 1894.
M.	Muther, R.—Die deutsche Bücherillustration der Gothik und Frührenaissance, Munchen, 1884.
Macf.	Macfarlane, John — Antoine Verard, London, 1900.
M. F.	Catalogue of . . . early French Books in the library of C. Fairfax Murray, London, 1910.
M. G.	Catalogue of . . . early German Books in the library of C. Fairfax Murray, London, 1913.
Osb.	Osborn, Max—Der Holzschnitt, Leipzig, 1905.
P. & B.	Portalis et Beraldi—Les Graveurs du xviii^{e} Siècle, Paris, 1880–82.
P. E. I. B.	Pollard, A. W.—Early Illustrated Books, London, 1893.
P. F. B.	Pollard, A. W.—Fine Books, London, 1912.

P. I. B. — Pollard, A. W.—Italian Book Illustrations, London, 1894.

R. P. — Portalis, R.—Les dessinateurs d'illustrations au xviii[e] siècle, Paris, 1877.

Rot. — Rottinger—Hans Weiditz, Strassburg, 1904.

Ru. — Rumann, A.—Honoré Daumier Sein Holzschnittwerk, Munchen, 1914.

Rus. — Russell, A. G. B.—The Engravings of William Blake, London, 1912.

Schr. — Schreiber, W. L.—Manuel de l'Amateur de la gravure sur bois . . . . Berlin, 1891–1911.

Sol. — Soleil, Felix—Les Heures Gothiques, Rouen, Augé, 1882.

Th. — Thausing, M.—Dürer, Leipzig, 1884.

W. J. L. — Linton, W. J.—The Masters of Wood-Engraving, London, 1889.

W. M. C. — Conway, W. M.—The Woodcutters of the Netherlands in the Fifteenth Century, Cambridge, 1884.

Wolt. — Woltmann, A.—Holbein und seine Zeit, Leipzig, 1874.

Bracquemond, Felix—Etude sur la gravure sur bois . . . . Paris, 1897.

Brunet—Manuel du Libraire, Paris, 1860-1880.

Butsch—Die Bucherornamentik der Renaissance. . . . Leipzig, 1878.

Crane, Walter—Of the Decorative Illustration of Books, London, 1905.

Duplessis, G.—Histoire de la gravure en France, Paris, 1861.

Duportal—Etude sur les livres à figures édités en France de 1601 à 1660, Paris, 1914.

Guzman, Pierre—La gravure sur bois et sur métal d'epargne, Paris, 1916.

HIND, A. M.—A Short History of Engraving and Etching. . ., London, 1911.

HOLTROP—Monuments typographiques des Pays Bays au quinzième siècle. The Hague, 1868.

LUTZOW, c. v.—Geschichte des deutschen kupferstich und holzschnitt, Berlin, 1891.

NIJHOFF—L'Art Typographique dans les Pays Bas, 1500–1540, The Hague, 1902, etc.

ONGANIA—L'Art de l'Imprimerie à Venise, Venice, 1895.

PENNELL, J.—Pen Drawing and Pen Draughtsmen, London, 1889.

WHITE, GLEESON—Children's Books and their Illustrators. London, 1897.

LE MENDICITÉ
PRIVANO LA PERSONE
DELLA VERGOGNA MA LA
PROFESSIONE NON
È VITA ALIENATA
PHILISS PRIVS

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

PRINTS, DRAWINGS AND BRONZES

BY DEGAS

EXHIBITED FROM
JANUARY 26
TO
FEBRUARY 28

New York
THE GROLIER CLUB
1922

PRINTS

The numbers in parentheses refer to Loys Delteil's "Le Peintre-Graveur illustré. Tome neuvième, Edgar Degas." Paris, 1919.

83 CHEVAUX AU PATOURAGE (Del. 66)
Soft-ground etching, second plate after dedication in: Lecomte, Georges. L'Art impressionniste. Paris, 1892.

84 DANSEUSE
Soft-ground etching, undescribed; second plate after p. 152 in: Lecomte, Georges. L'Art impressionniste. Paris, 1892.

91 MLLE WOLKONSKA (Deuxième Planche) (Del. 8 : II)
Etching.

92 LE GRAVEUR JOSEPH TOURNY (Del. 4)
Etching.

93 EDGAR DEGAS, par lui-même
(Del. 1: III)
Etching.

94 MANET ASSIS, tourné à droite
(Del. 16: I)
Etching.

95 MARGUERITE DEGAS, Sœur de l'Artiste
(Del. 17: II)
Etching.

96 DANSEUSE mettant son Chausson
Lithograph, undescribed.

97 FEMME NUE DEBOUT, à sa toilette
(Del. 65: IV)
Lithograph.

98 LA SORTIE DU BAIN (Grande Planche)
(Del. 64: I)
Lithograph; the only known impression of the first state.

99 APRÈS LE BAIN (Première Planche)
(Del. 60: I)
Lithograph.

100 APRÈS LE BAIN (Deuxième Planche)
(Del. 61: II)
Lithograph.

110 SUR LA SCÈNE (Deuxième Planche)
(Del. 32: II)
Etching.

111 QUATRE JOCKEYS
Lithograph by Thornley, reworked by Degas.

112 Au Louvre: Musée des Antiques (Del. 30 : III)
Etching; for original drawing, see our No. 121.

113 Au Louvre: Musée des Antiques (Del. 30 : VI)

114 Au Louvre: la Peinture (Mary Cassatt) (Del. 29 : III)
Etching; for original drawing, see our No. 122.

115 Loge d'Avant Scène: Femme à l'Eventail (Del. 56)
Lithograph.

116 Aux Ambassadeurs: Mlle Becat (Del. 49)
Lithograph.

117 Chanteuse de Café-concert (Del. 53 : I)
Lithograph.

118 Danseuse à mi-corps
Monotype.

119 Danseuse
Monotype.

120 Au Louvre: Musée des Antiques (Del. 30 : VI)
Another copy.

124 Buste de Femme (Del. 42)
"Essaie de grain liquide, épreuve unique par M. Degas" (note signed by Miss Cassatt).

125 Dans la Coulisse (Del. 59)
Lithograph.

DRAWINGS IN PENCIL, PASTEL AND OTHER MEDIA

1 Danseuse à mi-corps, deux autres au fond

1a Danseuse
On violet paper.

1b Danseuse

11 Danseuse assise, mettant son Chausson
On pink paper.

12 Le Duo

13 Danseuse assise; les Plantes de ses Pieds se touchent
On pink paper.

14 Le Bain

24 Danseuse à la Barre
On pink paper.

25 Chanteuse de Café-concert

26 Femme nue, vue de dos, arrangeant ses Cheveux

27 Baigneuse s'essuyant le Nuque

33 Danseuse assise, rajustant sa Chaussure

34 La sortie du Bain

35 Baigneuse s'essuyant le Nuque
A study for number 27.

47 Femme au Tub, s'essuyant

48 Après le Bain: Femme s'essuyant le Pied gauche

49 Après le Bain: Femme s'essuyant le Genou gauche

60 Deux danseuses, vues de Dos
On green paper.

60a Homme au violon

61 Danseuse espagnole à l'Eventail

72 L' Entrainement

72a Portrait d'homme, à mi-corps
On pink paper.

72b Femme debout, en Tablier blanc

82 Danseuse espagnole en Jupe rose

82a Danseuse, le Bras droit tendu

85 Danseuse à l'Eventail
On green paper.

86 Trois Danseuses
On green paper.

87 Eventail
On silk.

88 Trois Danseuses rajustant leurs Chaussons

88a Deux Danseuses en jupes violettes et jaunes

89 Eventail
On silk.

90 Deux Danseuses
On pink paper.

108 Femme assise, en Robe verte
On pink paper.

109 La Cousine de l'Artiste

121 Au Louvre: La Peinture (Mary Cassatt)

122 Au Louvre: Musée des Antiques (Mary Cassatt)

123 Femme à Cheval

126 Homme assis et vu de profil, tenant un Livre à la Main

127 Etude classique

128 Etude, d'après Uccello

129 Portrait de Femme, debout, en Bonnet noir

129a Groupe d'Hommes: Portraits de Walter Sickert, Daniel et Ludovig Halévy, J. Blanche, Henri Gervex, Boulanger Cavé

130–134 Copies d'après les Vieux Maîtres

BRONZES

The numbers in parentheses after the titles refer to the numbers stamped upon the bronzes. The seventy-two pieces exhibited constitute "Set A."

Etudes de Mouvements de Danse, Gestes de Danseuses, etc.

4 Danseuse saluant (Premier état) (9)

5 Danseuse au repos, les Mains sur les Reins, Jambe droite en avant (Premier état) (41)

6 Danseuse habillée, au repos, les Mains sur les Reins, Jambe droite en avant (Deuxième état) (51)

7 Danseuse au repos, les Mains sur les Reins, Jambe droite en avant (63)

8 Danseuse au repos les Mains sur les Hanches, Jambe gauche en avant (8)

10 Danseuse attachant le Cordon de son Maillot (33)

15 Danseuse mettant son Bas (Deuxième état) [See also No. 104] (70)

16 Danseuse mettant son Bas (Troisième état) (29)

17 Danseuse saluant (Deuxième état) [See also No. 4] (31)

18 Position de Quatrième Devant sur la Jambe gauche (Premier état) (6)

19 Position de Quatrième Devant sur la Jambe gauche (Deuxième état) (58)

20 Position de Quatrième Devant sur la Jambe gauche (Troisième état) (5)

40 Grande Arabesque, deuxième temps (15)

41 Arabesque sur la Jambe droite, Bras gauche dans la ligne (3)

42 Arabesque ouverte sur la Jambe droite, Bras gauche en avant (Premier état) (14)

43 Arabesque ouverte sur la Jambe droite, Bras gauche en avant (Deuxième état) (1)

54 Grande Arabesque, troisième temps (Premier état) (16)

55 Grande Arabesque, troisième temps (Deuxième état) (60)

56 Arabesque ouverte sur la Jambe droite, Main droite près de terre, Bras gauche en dehors (2)

63 La Révérence (24)

64 Danseuse se frottant le Genou (39)

66 Danseuse regardant la Plante de son Pied droit (Premier état) (67)

67 Danseuse regardant la Plante de son Pied droit (Deuxième état) (69)

68 Danseuse regardant la Plante de son Pied droit (Troisième état) (59)

69 Danseuse regardant la Plante de son Pied droit (Quatrième état) (40)

70 Danseuse tenant son Pied droit dans la Main droite (23)

71 Danseuse tenant son Pied droit dans la Main droite (la Main gauche manque) (68)

73 Danse Espagnole (Premier état) (20)

74 Danse Espagnole (Deuxième état) (45)

75 Danseuse au Tambourin (12)

77 Danseuse s'avançant, les Bras levés (Premier état) [See also No. 107] (19)

78 Grande Arabesque, premier temps (18)

79 Préparation à la danse, Pied droit en avant (57)

81 Danseuse agrafant l'Epaulette de son Corsage (64)

101 Etude de nu pour la Danseuse habillée (56)

104 Danseuse mettant son Bas (Premier état) (52)

107 Danseuse s'avançant, les Bras levés, Jambe droite en avant (Deuxième état)

Etudes de Chevaux

21 Cheval caracolant (trois Jambes manquent) (65)

22 Cheval au galop sur le Pied droit (47)

23 Cheval faisant une "descente de main" (22)

36 Cheval s'enlevant sur l'Obstacle (48)

37 Cheval au galop tournant le Tête à droite, les Pieds ne touchant pas Terre (32)

37a Jockey pour le Cheval précédent

38 Cheval se cabrant (41)

44 Cheval au trot, les Pieds ne touchant pas le Sol (49)

45 Cheval à l'Abreuvoir (13)

46 Cheval en marche (les Oreilles manquent) (10)

50 Cheval arrêté (38)

51 Cheval au galop sur le Pied droit, le Pied gauche arrière seul touche Terre (25)

51a Jockey seul allant sur le Cheval précédent

52 Etude de Cheval de Prairie (Les Oreilles manquent) (21)

57 Cheval marchant au pas relevé (11)

58 Cheval de Trait (30)

59 Cheval de pur sang marchant au pas (le Cou manque) (66)

Etudes de Femmes

2 Femme s'étirant (53)

3 Femme surprise (42)

9 Femme se coiffant (50)

29 Femme assise dans un Fauteuil, s'essuyant l'Aisselle gauche (43)

30 Femme assise dans un Fauteuil, s'essuyant le Nuque (44)

31 Femme assise dans un Fauteuil s'essuyant le Côté gauche (46)

32 Le Tub (26)

53 Femme se lavant la Jambe gauche (Deuxième état) (61)

62 Etude de Femme (24)

76 Femme se lavant la Jambe gauche (Premier état) (17)

80 Femme sortant du Bain (fragment) (71)

103 Femme assise s'essuyant le Hanche gauche (54)

105 La Masseuse (groupe) (55)

106 Torse (28)

Divers

28 La Cueillette des Pommes (bas-relief)

39 Portrait, Tête appuyée sur la Main (62)

Probably a portrait of Mme Barthélemy.

65 Tête, première étude pour le Portrait de Mme S... (7)

102 Tête, deuxième étude d'après Mme S... (27)

FINIS

JAPANESE FIGURE PRINTS
FROM
MORONOBU TO TOYOKUNI

EXHIBITION OF JAPANESE FIGURE PRINTS

FROM

MORONOBU TO TOYOKUNI

CATALOGUE

BY

LOUIS V. LEDOUX

EXHIBITION
FROM JANUARY 25 TO MARCH 3
1923
THE GROLIER CLUB
47 EAST 60TH STREET
NEW YORK

COPYRIGHT, 1923, BY
THE GROLIER CLUB

ACKNOWLEDGMENTS

No one could write about Japanese Prints without being under direct and constant obligation to Mr. Frederick W. Gookin, who has made a long and special study of the subject—particularly of the actor prints. The compiler of this catalogue has had not only the advantage of Mr. Gookin's published writings but of years of friendly correspondence and conversation as well.

To another friend, Mr. Kihachiro Matsuki of Kamakura, student of prints, lover and preserver of the poetry and legend of his land, almost equal obligation should be acknowledged. During happy hours passed with Mr. Matsuki such insight as an occidental may have into the meaning of prints was gained, with some knowledge of the quaint lore and romantic story that form their obvious background to a Japanese.

PRELIMINARY NOTE

By the middle of the seventeenth Century, when the ancient feudal wars of Japan had become legends and the country had been long at peace, the prosperous middle classes of the capital and, to a certain extent, of the whole Empire had begun to demand self-expression in art. They were comparatively rich, they felt secure, they were light-hearted, bent upon pleasure. Poetry they had, and the minor arts; but painting, sculpture and the theatre were in the service of the Buddhist church or of the nobles—a condition not to be tolerated by a nation which, it may be claimed, was more keen in its æsthetic appreciation than any other that had been in the world since Athens fell,—when once the great body of the people had become rich enough, settled enough to get what it wanted. From the earlier marionette shows a popular theatre was developed that became the national passion; a popular school of painting sprang into being, gathering to itself and expanding certain phases of earlier Japanese art; and this school, disregarding the canons of classical painting, unmindful of the Buddhist spiritualities, or treating them with scant reverence, concerned itself solely with the glamor of daily existence, the joy of life, the beauty of the present world. The chosen medium

of this school was the color print. Prints were made cheaply and sold by thousands. They served the purpose of our Sunday Supplements. They depicted the popular actors in favorite rôles, the famous courtesans—a class of women who appear to have been often of exquisite cultivation; much like the Greek hetæræ. They were used as fashion plates; the country gentlemen who were obliged by law to come up to the capital once a year, the merchants who came in from outlying districts, took them home to show the people in their native villages the styles of the hour, the gay life of the city. They were the "Vogue" and "Theatre Magazine" of their time; but they were as well marvels of line and color, marvels of technical achievement, so filled with a sense of the joy and beauty of life, preserving with such passionate intensity, such sensitive appreciation each ephemeral loveliness, that they have won a place apart in the art of the world and in the affections of those who are familiar with them.

It is not for a catalogue to discuss the influence of Japanese prints on modern European painting, or to point out wherein they resemble, or differ from, the earlier art of the west. It is necessary, however, to outline briefly, as they are reached, the stages of technical development. The details of the process have been described in many books.

Whenever a reproduction of the actual print exhibited has been published, the reference is given. Whenever other impressions of the prints shown have been reproduced, the effort has been made to refer to the most important or most easily accessible book or

catalogue in which the subject appears—the series of Vignier–Inada Catalogues, published in Paris, being taken always as the standard. When there is no reference to a reproduction of a print or subject it may be inferred that none has been found.

Sizes are given in inches.

CATALOGUE

CATALOGUE

INK-PRINTS

All Japanese prints are from wood blocks and in the earlier ones exhibited, which are known as *sumi-ye*, or ink prints, one block alone was used—black outlines being printed on white paper to make the picture. Later, in the so-called "Brocade Pictures" of many colors, a separate block was cut for each, so that the black outline impression from what had come to be known as the key block, sometimes received impressions from more than twenty-five other blocks before the finished print was obtained.

1 MORONOBU (1625–1695)
A *samurai* and his sweetheart seated. Another woman at the right, at the left a burning candle in a tall stand. On the floor is a writing box with brushes, and beside it is an erotic poem by Narahira, a celebrity of the 9th Century, who is as famous for his intrigues as for his verses. This print is an excellent example of Moronobu's power, but it does not show the equally characteristic archness and humor which are apparent in many of his faces—particularly in those of the Kioto set. It is unsigned, as is usual with

Moronobu, and undated; but as the pattern of the woman's *obi*, or sash, and the style of hair arrangement reappear in the prints by the same artist that are reproduced in the Vignier-Inada Catalogue, Vol. I, No. 10, and the catalogue of the Field Collection, No. 12, it is likely that the three prints were made in the same year—perhaps about 1680. Fashions changed quickly in Yedo in those gay days and it was *de rigeur* for the courtesans, actors, and prosperous, pleasure loving people of the middle class, who are shown in the prints, to follow them closely.

Kurth reproduces part of this subject, spoiling the composition, in his "Japanische Holzschnitt," Plate 6. The unidentified mon, or crest, of the lover appears in another print by Moronobu, which is reproduced in the French edition of Von Seidlitz, Plate 5.

Size $10\frac{5}{8}$ x $15\frac{1}{2}$.

2 OKUMURA MASANOBU (Ca. 1685–1768)

An example of Japanese wit, showing with what irreverent levity the public, for whom prints were designed, treated the solemn legends of old China. Incidentally it gives an excellent illustration of how much is lost by those who consider merely the decorative value of Japanese prints—their composition, line and color—without attempting to discover the meaning. It is the over-tones that we miss, just as a Japanese, who was not sufficiently conversant with western thought, might see only line in a Daumier cartoon or a

Descent from the Cross. The difficulty, however, of finding the ultimate, central meaning or even the connotations of almost any work of Japanese or Chinese art is immense, if not insuperable, for everything is stated indirectly, by implication or through hidden meanings, the artist being able to rely upon the quickness of perception of the spectator and his accumulation of traditional learning. Fortunately the allusion in this print is clear. Generations of Japanese children had been nursed on the typically Chinese story of a noble hermit sage whose solitary contemplation had been interrupted by a verbal message asking him to come back into the world of men and be Emperor. When the messenger had departed the incorruptible one was found by his servant seated beside a waterfall busily washing from his ears the taint of what they had heard; and the tale of worldly temptation so shocked the servant that he led back an ox he had been about to water, refusing to let the beast drink of the polluted stream. It is a Chinese Sunday School story with an irreproachable Roman moral, but what do the Japanese—the Greeks of Asia—do with it? The print shows a gentleman, who is not a hermit, washing his ear, while a somewhat gay lady leads away her pet cat. Behind them, for sufficient caption, is depicted a classical painting of a waterfall drawn in the Chinese manner.

The print is signed and sealed by Okumura Masanobu, and was published by Kikuya about 1715.

Reproduced, Catalogue of Field Collection, No. 37.
Size $11\frac{3}{8}$ x $16\frac{1}{4}$.

3 HASEGAWA MITSUNOBU (Worked from about 1720 to about 1755)
Two women in a room opening on a verandah. One, with toilet articles beside her, is arranging her hair before a low mirror, the other stands holding a box of face powder.
The massiveness of design and the bold brush strokes of Moronobu have yielded to the stately grace of such figures as these. In the work of the contemporary Sukenobu the grace has become sweetness and the stateliness is gone.
Hasegawa Mitsunobu was a painter whose few prints are excessively rare. He appears to have been born in Osaka and to have come later to Yedo. Books are recorded that were illustrated by him and were published from 1724 to 1754. He sometimes signed his work Baioken Eishun, or Shosuiken or Ryusuiken. The print exhibited probably appeared before 1735 and is the seventh sheet of a set of nine, four of which are in New York, the last being signed Ryusuiken Hasegawa Mitsunobu.
No prints by this artist appear to have been reproduced.
Size $10\frac{1}{2}$ x 15.

PRINTS COLORED BY HAND

Almost from the beginning some impressions of the black and white ink prints had been colored by hand; but as the art of printing developed and prints became popular, hand coloring became the rule rather than the exception, and was done much more carefully, either by the artist himself or under his direction. At first a dull orange, called *tan*, was the only pigment applied, but soon other colors were added, the total effect frequently being heightened by the use of gold powder and black lacquer.

4 KIYOMASU (?–1764)

Monaka reading. A *Tan-ye* or print colored by hand with dull orange. A greenish yellow has been used in other parts of the design.

Monaka, a famous public beauty of her time, whose name and address are given, stands in her gorgeous robes reading a poem, only the essential part of which is visible to us:

> "Life is full of trouble, but the plum-blossoms by the window . . . .

The poem, and indeed the whole print, is significant of the extent to which the gentle aestheticism and delicate appreciation of nature that had come through the influence of Zen Buddhism had influenced even the lower classes. The nobles had paintings done in India ink in which

the spiritual significance of the subject—the quality in it that was eternal—was indicated by a few brush-strokes; the people had prints like this.

The tying of the *obi*, or sash, in front indicates the station of the wearer, but these women were creatures of exquisite culture, trained in all the amenities of life, and, while marriage with one of them was apt to lead to a double suicide, they were not looked down upon as they have been at other times and in other lands. Comparison with Athens is again inevitable.

There is a peculiar stateliness about this design, a bigness in a small space, that is somewhat unusual. The print was published by Yamakichi probably about 1715, and is attributed with considerable confidence to the young Kiyomasu, though certain critics have tended to consider it the work of Moroshige, or the first Kiyonobu, or some member of the Kwaigetsudo group. It has been reproduced in color as the frontispiece of the 1922 edition of "The Book of Tea."

Size $12\frac{1}{2}$ x 6.

5 KONDO KIYOHARU (worked Ca. 1715–1735)
A Buddhist nun, or possibly the actor Sanjo Kantaro in the rôle of a Buddhist nun, carrying a box. The large shade hat is sprinkled with gold powder.

This print was probably issued about 1718. It is unsigned but is attributed to Kondo Kiyoharu because of certain characteristics of drawing

which seem to distinguish his work from that of the equally rare artist, Kondo Katsunobu, to whom otherwise the attribution might be made. Formerly in the Jaekel Collection, this print was reproduced in color by Munsterberg, Vol. III, p. 318.
Size $12\frac{1}{4}$ x $5\frac{3}{4}$.

6 KIYONOBU First (1664–1729)
The actor, Ichikawa Monosuke the first, in the rôle of an exhibitor of trained monkeys.
The names of actors went on from generation to generation, being given to adopted sons when there were no descendants capable of bearing them with sufficient distinction. In some cases the new bearer of a name that had lapsed was chosen by vote of his peers, and actors changed their names and identifying *mon*, or crests, with bewildering frequency. Sometimes it is only by the surprisingly exact portraiture that came into vogue with the actor prints of a slightly later date that it is possible to tell which generation is depicted.
This print, which is unusually fine in line and color, as well as in condition, must have appeared between 1719, when the first Monosuke adopted the *mon* shown, and 1729 when he, as well as the artist, died. There is no dispute as to the attribution.
In this Catalogue the attempt has not always been made to distinguish between different generations of actors of the same name, the Ex-

hibition being intended primarily for those who are not specialists in the subject. If these notes help some to understand and appreciate, they will have served their sole purpose. The human background of Japanese prints should be of interest to all, the erudite historical problems connected with them are for specialists alone.

The subject is reproduced in color as Plate No. 16 of the unfinished work by Barboutau (1914) which was interrupted by his death.

Size $13\frac{1}{4}$ x $6\frac{1}{4}$.

7 KIYONOBU First

The actor Tatsuoka Hisagiku, as a woman carrying on a small stand the conventional decoration for a wedding ceremony, which is made up of the four symbols of longevity—the pine, the peach, the crane, the tortoise.

On account of various scandals which culminated in a celebrated murder, it became the law that no woman should appear on the stage. In prints, the actors are always men; the illusion, however, is perfect, as, except for the artificial voice, to which one grows quickly accustomed, it is perfect in the Japanese theatre of today. When a boy was born in an actor's family, his parents decided quickly whether he should play male or female parts, and his training was in accordance with their decision. Everything in women's rôles is played differently, even to all the gestures; and actors trained from childhood for these parts

achieve an astonishing grace of carefully thought out rhythmic motion.
Signed Torii Kiyonobu and published by Murataya, probably about the same date as the preceding number.
Print reproduced in the Catalogue of the Kinbei Murata Sale of September, 1918.
Size 12 x 6.

8 SHIGENAGA (1697–1756)
The actor Arashi Wakano, as a woman under an umbrella walking in the snow and turning to look at the blossoms on a gnarled tree. In Japan, blossoms and snow actually are seen together, the rose camelias are bright under the first soft snow of autumn, and the blooms come on the plum trees before winter has begun to turn toward spring. The curious decoration of the outer kimono is formed of miniature portraits of some of the Thirty-six Famous Poets, of whom Narahira (see note on No. 1.) was one. These thirty-six poets were a favorite subject of art, their names and their verses being familiar to all.
The print is signed by Shigenaga and was published by Igaya about 1725. Reproduced as No. 25 in the Catalogue of the Frederick May Collection.
Size $13\frac{1}{4}$ x $6\frac{7}{8}$.

9 OKUMURA MASANOBU
A man and a woman in a room watching a youth who is about to write. Note the position of the

brush and hand, so different from the Occidental one. Painting, which was closely akin to the equally prized art of calligraphy, was done in the same manner. In the foreground are a writing box with its slab of black India ink, and a smoking box with a pipe that would hold the usual three puffs of tobacco which are so dear to the Japanese. Opium smoking never was practised in Japan. Behind the group of people are a sake pot, a cup on a stand and a tray of food with chopsticks. The rear wall is decorated with a lovely snow landscape; and on the left is a poem of the short seventeen-syllable form, written by the artist, which refers to a particularly dainty small plum that is nicknamed, by way of humor, after those gigantic and grotesque guardians of the temple gates—called *Nio*, and really is a love poem in disguise. The allusions in the print are not wholly clear.

Signed and sealed by Masanobu.

Date probably a little later than that of Number 2 by the same artist.

The subject is reproduced in the V. I. Catalogue, Vol. I. No. 141, but from an impression that lacks the signature and seal.

Size $9\frac{3}{4}$ x $14\frac{1}{4}$

10 TOSHINOBU (worked Ca. 1725–1742)

A dandy of more than questionable morals out walking on a cold day. His umbrella, which bears the characters wishing long life, is sprinkled with gold and he is mounted on *geta*, or pattens, high

enough to protect him from any depth of mud or slush. The heavy outer coat that he wears is decorated with the *mon* of various popular actors.

The similarity in the names of many of the print designers is because a pupil was given, as a sort of diploma, when he became proficient enough, the right to adopt a part of his master's studio name. The man who called himself as an artist, Masanobu, was the teacher as well as the father of Toshinobu. This rule has many notable exceptions, for there are similarities of sound that have nothing to do with the studio in which an artist received his training.

Toshinobu appears to have died young; while his father, Masanobu, lived on to a ripe old age, producing many designs that were printed in two colors, and even surviving to the beginning of the polychrome period.

This print probably appeared about 1725, and probably is an early Toshinobu showing the influence of his father. It was formerly in the Jaekel Collection and was reproduced in color by Munsterberg, Vol. III, p. 319, who attributed it to Masanobu.

Size $12\frac{1}{2}$ x 6.

11 KIYOMASU

A later print than Number 4, by the same artist. Sanjo Kantaro, as a woman arranging her hair before a lacquer mirror. He is in the rôle of Yao-ya O Shichi, a grocer's daughter, who, when her father's house burned down, was sent to stay

in a temple where she promptly fell in love with one of the novices. On her return home she set fire to the recently completed new house in the hope of being sent back to her lover; but was unfortunate enough to choose a windy day so that half the town burned. There was a prompt investigation and the lady was executed—to become thereafter a heroine of romance.

The original creator of the part made such a success in it that in revivals of the play his *mon*—a sealed letter—was used by the leading actor with his own and eventually came to be an indication of the rôle.

The decorations on the robe represent wooden clappers strung together to be hung in the wind and frighten birds from the rice-fields; they are the Japanese equivalent of our scare-crows.

This print is known to be by Kiyomasu because the impression in the Vever Collection, which is reproduced by Von Seidlitz, French Edition, Plate 10, bears his signature.

Date about 1725.

Size $12\frac{3}{4}$ x $5\frac{3}{4}$.

12 TOYONOBU (1711–1785)

The two end sheets of a triptych representing the "Beauties of the Three Cities," Kioto, Osaka and Yedo (now called Tokio). The color effect is greatly heightened by the use of lacquer and gold powder.

These prints were published by Maruya and are signed Nishimura Magosaburo, a signature which

has recently been discovered to be an early one of the great Toyonobu, who also signed in his youth Shigenobu; the two earlier signatures being found on prints that appeared between 1730 and 1743. The triptych of which these are a part must have been printed nearer to the earlier than to the later of the dates given.
Size of each sheet 12½ x 6.

EXPERIMENTS IN COLOR PRINTING

Shortly after 1740, it was discovered that by the use of a simple device to insure perfect register, two color blocks could be added to the black-outline key-block, the sheet on which the finished print was to appear being pressed on each of these in turn. These two-color prints are called *Beni-ye* because *beni*—a somewhat evanescent rose—always was used, the other color being at first green and afterwards either green or blue. A little later a third block was added, but was not always used; and as experiments in over-printing were made the range of color was greatly increased, before the final development of full polychrome printing, about 1765.

13 TOYONOBU
An example of the two-color prints of an artist whose earlier hand-colored work is shown as Number 12.
This print was issued for the revival of another

famous play, "The Revenge of the Soga Brothers," a story of vendetta coming down from the period of the 12th Century feudal wars, that holds its place on the stage today.

Japan is the only important nation in the present world whose legendary and heroic past lives in the hearts of the people, as familiar to them as were the legends of Troy and Thebes to the audiences for whom Æschylus and Sophocles wrote. It is as though the stories of King Arthur, the death of Roland, the Crusades, the Wars of the Roses, were so vital a part of our imaginative outlook that we would pack the theatres, year after year, to see them produced.

The Soga brothers accomplished their revenge and died tragically, both in early youth. The poem on the print reads: "Youthful Brothers, comparable only to young maples in early leaf."

For the way to identify the Soga brothers in prints see note under Number 48.

Signed by Toyonobu and published by Maruko in 1744.

Size 15 x 11¼.

14 TOYONOBU

Nakamura Kiyozō as a girl called Matsuyama (Pine mountain), and Ishimura Kamezō as an attendant holding her umbrella. At least the lower *mon* on the right sleeve of Kiyozō appears to have been put in by a plug in the block, perhaps to replace that of an actor who died during the run of the play.

Subject reproduced, Estampes appartenant à un Amateur de l'Étranger. Paris. Hotel Druot. June 14, 1909. No. 20.
Compare Moslé Catalogue No. 1878.
Signed and sealed by Toyonobu and published by Urokogataya probably between 1748 and 1750.
Size 16¾ x 12.

15 MASANOBU

Nos. 2 and 9 in this exhibition show earlier work of the long-lived Masanobu, the first in black and white only, and the second hand-colored. Neither one compares in beauty of line with this two-color print, and the soft fading by time of its characteristic rose and green has given it an added charm all its own.
The print was issued in 1750 for another revival of the play described under Number 11, and shows the fair incendiary strolling with her lover; while music is the food of love. The instrument in her hand is a *samisen*, or Japanese banjo, and his a *kokyu*, or three stringed fiddle. Note the sealed letter—a reminder once again of the original creator of the rôle.
The poem on the print reads: "Here in Sacred Ise, where the cherry is always in bloom, we find our hill of happy meeting."
Signed and sealed by Masanobu.
Size 16 x 11¼.

16 KIYOHIRO (worked Ca. 1745–1758)

Segawa Kikunojo I and II were the most famous and most exquisitely depicted of all actors of

women's rôles. Each was the popular idol of his time, and the head—at least of Kikunojo I, must have been turned by it for here beside his portrait he writes a poem, signed with his personal name—Roko, in which he says: "As a woman he has as many admirers as the flowers" —the admiration of flowers being, of course, a universal characteristic of the Japanese. Doubtless the statement was true; but in our western world of newspapers and press agents, actors can blush with surprise when they hear such things said of them by others. Kikunojo's *mon*—the *fleur de lys*—is the chief decoration of his costume; there can be no mistake about who he is. The composition is of extreme grace and one can imagine with what consummate art an actor who wore his clothes so well and had such clothes to wear, would move about the stage managing the undulating line of the draperies.

Print reproduced, Kinbei Murata Catalogue of September, 1917, No. 22.

Signed and sealed by Kiyohiro and published by Yamamoto, about 1748.

Size 15 x 7.

17 KIYOMITSU (1735–1785)

The actor Sanogawa Ichimatsu holding a long pipe and standing beside a bench on which is his smoking box.

The actor is in the rôle of one of the Soga brothers whose tragic story is outlined in the note on Number 13. The way to recognize the Soga

brothers in prints is described under Number 48.
This one is Soga no Goro.
Signed Torii Kiyomitsu.
Size $12\frac{3}{8}$ x $5\frac{1}{2}$.

This and the two following prints by Kiyomitsu may be dated roughly between 1760 and 1770. Prints in two and three colors continued to be made for some years after the invention of polychrome printing.

18 KIYOMITSU
The actor Adzuma Tozo as a woman under a maple, carrying bird cages.
Signed by Kiyomitsu and published by Nishimura.
Size $12\frac{1}{4}$ x $5\frac{1}{2}$.

19 KIYOMITSU
The actor Yamashita Kinsaku as a woman with blossoms in her hair and carrying a blossoming branch, from which is suspended a foot-ball. Foot-ball in Japan was a much more stately game than it is with us and was played in flowing garments of brocade.
Signed by Kiyomitsu.
Size $12\frac{1}{4}$ x $5\frac{1}{2}$.

20 KIYOMITSU, KIYOTSUNE (Worked Ca. 1756–1775) and HARUNOBU (born about 1730, died 1770)
"The Beauties of Three Cities," done by three

different artists. (For the subject compare No. 12.) Behind the three girls are shown the three flowers that are associated with the cities, and each wears the *mon* of a favorite actor. Above each is a love poem.

This triptych must have appeared about the time of the perfecting of polychrome printing by Harunobu, the great name of the period between 1764 and the date of his untimely death; but as two of its three sheets are by artists of the preceding period, the last of the "Primitives," it serves very well to mark the transition between the two- and three-color prints and the real "Brocade Pictures," besides being in itself a thing of peculiar loveliness.

Reproduced as No. 83 of the F. W. Hunter Catalogue, with the sheets arranged in the wrong order.

Signed by the three artists.

Date about 1765.

Size $12\frac{3}{4}$ x $16\frac{1}{2}$.

The period of the "Primitives" is ended. We pass now to the work of artists each of whom will be considered by himself.

HARUNOBU (born about 1730, died 1770)

Harunobu, who disputes with two very different artists, Kiyonaga and Sharaku, the claim to first rank among the painters and print designers of the pop-

ular school of the 18th Century, unfortunately died young. His work before 1764 is little known and of little distinction, but between that date and his death in 1770 he produced an immense number of designs that are most beautiful in themselves and, because of a peculiar quality that is in them, have endeared him to the heart of the world. He is the artist of young girlhood, the poet of youth. His figures, untouched by sorrow, move through an earthly paradise, a fairyland of loveliness, the world that might be rather than the world that is. He has caught and rendered for us the evanescent charm of youth, he has sought to preserve, with the freshness of the morning on it, that fleeting moment between the opening of the bud and the fall of the first petal, in which alone beauty is perfect, unalloyed. Harunobu did not have the stateliness of Kiyonaga, the sardonic power of Sharaku, he turned away from the theatre, was, in the main, unmindful of the *demi-monde;* what he did have, he had supremely—his vision of the Spring-time of life and love.

All of the fifteen prints by Harunobu in this Exhibition can be dated between 1764 and 1770; most of them were done before 1767. They have been selected with sorrow and misgiving from about seventy available examples, and, fortunately, it is not necessary to discuss in connection with them the vexed, irrelevant questions of scholarship. In the earlier ones the color scheme is more simple, with a delicate yellow predominating.

21 HARUNOBU

Young lovers playing a flute. Behind them is a screen decorated with pine branches. The bamboo leaves in the decoration of the girl's gown are so arranged as to give the numerals of the Japanese year equivalent to our 1765. This year was the nine hundredth anniversary of the entrance of Michizane—a statesman, scholar and artist of old—to the court of the Emperor, and a number of so-called calendar prints were designed toward the close of 1764 and issued at the beginning of the New Year as part of the popular celebration of the event. (See No. 117.)

No other impression of this print appears to have survived.

The seal is that of a collector.

Size 10 x $7\frac{3}{8}$.

22 HARUNOBU

A young girl as Moso. This is another calendar print of the same year, the numerals being found among the bamboo leaves.

Moso, one of "The Twenty-four Paragons of Filial Piety" of Chinese moralizing, went out barefoot in winter to search for young bamboo shoots, a table delicacy for which his aged mother craved, and was rewarded by having them sprout miraculously through the snow. The story, of course, was thoroughly familiar to the Japanese, but Moso is represented here by a young girl.

Subject reproduced, Blanchard Catalogue, No. 7,

and, from a much trimmed impression, Hayashi Catalogue, p. 168.
Size 11⅛ x 8⅜.

23 HARUNOBU

A young girl seated in a boat under drooping willow branches. She wears a long court hat of the olden time and has beside her a small drum—one of the classical instruments used from of old. The reference is to the pleasure boat wherein a Shogun of a by-gone age had been wont to escape the cares of government in the company of his mistress, the beautiful Asazuma. A Shogun was a prime minister who had usurped the secular power of the Emperor but not the Imperial name.
Print reproduced, V. I. Catalogue, Vol. II, No. 72. Some of the too heavy oxidization has been removed.
Size 11 x 8¼.

24 HARUNOBU

Two young women walking through a storm of snow and rain on their way to a bath house. One carries a towel and a bath robe.
Bathing is one of the national passions of the Japanese, and in the late afternoons the streets are filled with people returning from the bathing establishments.
Subject reproduced, Morrison Catalogue of Exhibition held by Fine Art Society of London, 1910, No. 68, Crewdson Catalogue, No. 31, and,

from a slightly trimmed impression, Frederick May Catalogue No. 44.
Signed Suzuki Harunobu.
Size $10\frac{3}{8}$ x $8\frac{1}{8}$.

25 HARUNOBU

A young girl on a verandah stands alone, against the black background of night, lighting with her lantern the white blossoms of a plum tree in early bloom. It has been pointed out already that the Japanese are devoted to flowers. When the different blooms are at their finest, parties go out by day and night to view them and the plum is the earliest blossom of the year—the harbinger of Spring.
Print reproduced, Kinbei Murata Catalogue of October 1919, No. 41.
Subject reproduced, V. I. Catalogue Vol. II. No. 66.
Size $12\frac{1}{4}$ x $8\frac{1}{8}$.

26 HARUNOBU

A young man and a young woman drying, over braziers with dome-shaped tops, floss silk that has been pressed into sheets.
The perfection of technique in the cutting of the blocks and in the printing is extraordinary.
This and the two following numbers are from a set of "Eight Indoor Views." In their first state these eight prints bear the signature of Kiosen, who may have been an amateur engraver and

printer, and almost certainly was a patron for whom prints were designed—the moving spirit in an artist's club or society that issued them. The so-called "second state" of which three examples are shown, has no signature and the characteristic yellow or straw color of early Harunobus has been supplanted by stronger tones. In a third state, that frequently bears the signature of Harunobu, the color scheme is still more complicated.

The Catalogue of the Exhibition of the Japan Society of New York reproduces in color all three states of one sheet of the set. All eight, in the first state, are reproduced in the Moslé Catalogue, and in the second state—like those shown here—in the Harunobu Memorial Catalogue.

Size $11\frac{1}{8}$ x $8\frac{1}{8}$.

27 HARUNOBU

A young woman reading by the light of a portable lamp. From the same set as the last. It has been said that prints in which a good deal of black was used and prints in which the figures were not displayed against a complicated background were apt to be finer than others. This print, which is one of Harunobu's most charming designs, illustrates the first rule and is a notable exception to the second. The stream, the shore and the maple leaves give exactly what was needed.

Size $11\frac{1}{4}$ x $8\frac{3}{4}$.

28 HARUNOBU

A young girl with open fan, followed by her maid. From the same set as Numbers 26 and 27, and of the same state.

Size $11\frac{1}{4}$ x 8.

29 HARUNOBU

Stealing the Blossoms. A young girl has climbed up on the back of her maid to reach a tempting branch of plum-blossoms above a gray wall.

In the upper classes long sleeves were the prerogative of youth, and from childhood to age they grew steadily shorter. Servants wore sort sleeves, as in this print and Number 28. Long ones would have interfered with their work.

Subject reproduced V. I. Catalogue, Vol. II, No. 115.

Size $10\frac{3}{4}$ x $7\frac{7}{8}$.

The nine prints by Harunobu that have been catalogued thus far can be dated with considerable confidence between New-Year's Day of 1765 and the close of 1767. The six that follow, with the possible exception of No. 32, which may be earlier, should probably be ascribed to the final two and a half years of the artist's life.

30 HARUNOBU

Young lovers beside a green bamboo fence. The youth is stooping over to remove a clog of snow

from the *geta*, or patten, of the girl. Above are some verses: "Even today snow makes the road well-nigh impassable, if it should storm again tomorrow who could expect him to come."
Signed Suzuki Harunobu. Probable date 1768. Size $11\frac{1}{2}$ x $8\frac{3}{8}$.

31 HARUNOBU

A young girl and her maid on a wind-swept beach. The young lady's companion, perhaps pleading for a rejected lover, points to a rock against which the waves are beating, while above is a well-known classical poem by Minamoto no Shigeyuki, which, with due regard to the implied meaning understood by the Japanese, might be interpreted:

> My heart is like a wave
> Broken against the rock of her denial.

There is an inference in this poem that, though each wave is broken, in the end the rock itself is worn away.
These verses are in the thirty-one-syllable form, for when the Japanese wish to write a long poem and say a great deal they add two lines, of seven syllables each, to the short seventeen-syllable form, referred to under Number 9, the construction being like that of a sonnet with a distinct break and change of thought in a specified place.
Subject reproduced, Harunobu Memorial Catalogue, No. 90; Frederick May Catalogue, No.

567 and Sotheby Catalogue of January 1911—An Importer of Japanese Products, No. 60.
Signed Suzuki Harunobu. Probable date 1768.
Size $11\frac{1}{2}$ x $8\frac{1}{2}$.

32 HARUNOBU
A young lady who received so many love-letters that she was obliged to have an ox carry them for her. The background of evanescent blue that was in many of Harunobu's prints is here only partially decomposed.
This print is described in the V. I. Catalogue Vol. II, No. 217 and the subject is reproduced in the Kinbei Murata Catalogue of July, 1913.
Probable date 1769.
Size $10\frac{3}{4}$ x $8\frac{1}{4}$.

33 HARUNOBU
Young lovers walking under snow-laden willow branches. This is one of Harunobu's finest designs, an exquisite print in every line from the drooping branches above to the bottom sweep of the moving draperies. The Japanese call it the "Crow and Heron," probably because the youth is dressed in black, while the girl's outer kimono is white with patterning in *gauffrage*. A later—less effective—state shows a black bounding line about the soft snow on top of the umbrella, with changes in the patterns of the textiles.
The print exhibited was reproduced in color as the frontispiece of the Catalogue of the Exhibition given by the Japan Society of New York in 1911; the state with the black bounding line

and changed patterns may best be compared in the reproduction in the Hayashi Catalogue, p. 110, and there is still a third, badly engraved and with other differences.
Signed Suzuki Harunobu. Probable date 1769. Size $11\frac{1}{4}$ x $8\frac{1}{8}$.

34 and 35 HARUNOBU
Pillar prints, representing that pair of star-crossed lovers, Shirai Gompachi and Komurasaki, each in *komuso* attire, and carrying the basket hat and flute.
Prints of this shape were made to be hung as decorations on the square wooden pillars of Japanese houses, and having been more frequently exposed to the light, are difficult to find in such condition as these. The story of the unfortunate lovers is too long to be retold here, but those who desire to read a digest of it may be referred to Joly's "Legend in Japanese Art" p. 98. A few lines, however, must be given to explaining the word *komuso*. A *komuso* originally was a person of the warrior class who for some reason had fallen into disgrace and taken sanctuary in a monastery. When he wandered abroad the deep basket hat prevented recognition and the flute furnished a means of subsistence; besides which the civil authorities hesitated to interfere with an unidentified person who could be seen at a glance to have put himself under the protection of the Church. The costume, however, became a convenient one—particularly the hat—

for people who wished to escape justice or to go about incognito, and apparently it was used often by those who had much less reason than Gompachi for wishing to conceal their identity. Even today the *komuso* sometimes is seen, and no one would think of being rude enough to discover by force the identity of a person who wished to remain unknown. Sometimes, in prints, a girl upon whom a *komuso* is calling will hold out a mirror or bowl of water to catch a reflection of the hidden face; but that was a woman's trick, which doubtless was pardoned.

Both prints are signed. The probable date of their publication is the early part of 1770, a few weeks before the artist's death.

That of Gompachi measures $28\frac{1}{8}$ x 5 and was reproduced in the Catalogue of the first Metzgar Sale, 1916, No. 276. It is a famous impression of a famous print.

The Komurasaki measures $27\frac{1}{2}$ x 5. The subject is reproduced in the Van Caneghem Catalogue No. 204.

HARUSHIGE

Little is known of this artist save that he made good pictures; but much is conjectured. He may have been a son or pupil of Harunobu, his may be an early signature of Koriusai's; and, for the confusion of critics, a talented reprobate named Shiba Kokan, who was a few years younger than Harunobu and lived much longer, left memoirs to be published after his death, in which he states not only that he

was Harushige but calls particular attention to the fact—if fact it be—that many of the best known prints attributed to and even signed Harunobu had been made by himself, the master's signature having been forged to fool the public or to make the prints sell. Shiba Kokan appears to have been perfectly capable of playing a posthumous joke on posterity for his own glory and our confusion; on the other hand he proved himself to have been an artist of very genuine talent whether he was working in the Japanese way or experimenting in European perspective and copper-plate engraving after the manner of prints brought by Dutch traders to the open port of Nagasaki. Those who think they can tell Shiba Kokan Harunobus from real Harunobus claim that the figures in the former have longer, thinner necks. There are, however, prints signed Harushige in which the necks are more short and round than those in the one exhibited.

36 HARUSHIGE

A scene in a restaurant beside a river, two girls in front; through the partially open *shoji* (sliding paper partitions) are seen the shadows of the guests, one of whom has broken a hole through the *shoji* to look at the girls. The name of the tea-house is given at the end of the poem above, which relates that the girls, touched by the melancholy of autumn, are disinclined to help entertain the guests.

Signed Harushige.

Size $11\frac{1}{4}$ x $8\frac{1}{4}$.

BUNCHO (worked Ca. 1768–1775)

Buncho, an artist of delicate line and a great colorist, stands a little apart from the men of his time; unrelated, individual. Mr. Ficke has developed an interesting romantic theory about his sensitive personality, which may have little basis in fact but makes excellent reading. (Chats on Japanese Prints pp. 186–193.) Buncho was of somewhat higher rank than most of the artists of the popular school, the great body of whom were distinctly of the lower classes for whom they worked. The red seal on his prints bears his family name, Mori. His color schemes are as different as his line from those of others.

37 BUNCHO

The comedian Arashi Otohachi wearing a farmer's hat and holding two fish by a cord.

Portraits of comedians are somewhat rare, the public apparently preferring for its souvenirs, pictures of the tragic actors in their moments of tense dramatic passion.

Subject reproduced, Sotheby Catalogue of June 23, 1913, No. 32.

Signed and sealed by Buncho.

Size $11\frac{3}{4}$ x $5\frac{5}{8}$.

38 BUNCHO

The actor Matsumoto Koshiro III who in 1770 became Danjuro V. A decoration of iris on his white under robe.

Signed and sealed by Buncho.

Size $12\frac{1}{4}$ x $5\frac{3}{4}$.

39 BUNCHO

Iwai Hanshiro IV as Okaru in the seventh act of Chushingura. Note the characteristic richness of color and the equally characteristic distortion of the curiously poised, slim figure with its sweeping curve.

This is the first of the prints exhibited that has to do with the most famous and popular of all Japanese plays, the Chushingura, or Tale of the 47 Ronin, an excellent translation of which by Jukichi Inouye was published in Tokio in 1911. Mr. Masefield has paraphrased—not very satisfactorily—a part of it in "The Faithful." (See notes, under Numbers 60, 67, 68, 71). The play is so popular that it has to be revived every year and the difficulty of getting a place is extreme. The best places are near the "Flower Walk" or path raised above the pit by which the actors pass between the rear of the theatre and the stage —an arrangement made familiar to us by Rheinardt's production of "Sumurun." The actors frequently stop for posturing in the middle of the Flower Walk and he whose place is near them is a fortunate person. The floor of a Japanese theatre is divided into what look like cucumber frames six feet square (two mats each), separated by two-inch railings. Into each of these frames four spectators get, the Japanese having an inherited ability to fold themselves like penknives and remain shut for hours. Some performances of Chushingura begin at ten in the morning and continue until five in the afternoon,

when they stop abruptly with the play unfinished, to make room for the evening performance of some other piece. The compiler has seen three productions of parts of this play, but never yet has he been fortunate enough to be in at the death of the villain—and Moronao is the kind of a villain that one particularly likes to see die. When the company is a good one the acting is impressive and moving in the extreme, and the costumes are most effective with their beautiful stiff brocades in luminous folds of color.

Print reproduced, Frederick May Catalogue, No. 1125.

Signed and sealed by Buncho.

Size $12\frac{3}{4}$ x $5\frac{1}{2}$.

40 BUNCHO

Chosan, a tea-house beauty, walking through a snow-storm with her attendants. In the upper corner is a letter addressed to the girl, "from one she knows."

Print reproduced by Ficke, Plate 22.

Signed and sealed by Buncho.

Size $12\frac{3}{4}$ x 6.

41 BUNCHO

Nakamura Kiyozō as a woman on a snowy night, outside a closed gate. Black background.

An impression of the same subject, but apparently with a gray instead of a black sky, is

reproduced, V. I. Catalogue, Vol. III, No. 148.
Signed and sealed by Buncho.
Published by Nishimura.
Size $12\frac{1}{8}$ x $5\frac{3}{4}$.

SHUNSHO (1726–1793)

Katsukawa Shunsho, one of the most powerful and dramatic artists of the popular school, is unquestionably the greatest designer of actor prints—Sharaku, with his limited production, standing somewhat apart. He was enormously productive; the Museum of Fine Arts in Boston, for example, has over seven hundred prints by him; but like all artists who did a great deal of work, his quality is variable. Very few prints by Shunsho are poor, most are good to very good, all are interesting and many are so extraordinarily fine in their dramatic power as to make him without a peer in his special field. Shunsho has a secondary importance as the teacher of Shunko and Shunyei, some of whose prints are exhibited, and of several other notable designers—among them Hokusai, whose signature on graduation from his master's studio was Shunro. (See note on pupils' names under No. 10.)

42 SHUNSHO

The actor, Bando Matataro, dressed in leather armor. Above him is an inscription in white giving a line from the play, which is of little interest to us but probably was spoken at the dramatic moment depicted.

Signed with Shunsho's jar seal which appears in this form chiefly on prints of his early period. Date about 1768.
Size $11\frac{7}{8}$ x $5\frac{1}{2}$.

43 SHUNSHO
The hero Gompachi, Harunobu's representation of whom is shown as Number 34, is here represented by the actor Ichikawa Monnosuke. Gompachi's *komuso* disguise is described in the note on the print referred to above.
The subject, if not the identical print, is reproduced in the Tokyo volume of "Selected Actor Prints" No. 146.
Signed Shunsho. Date 1772.
Size 12 x $5\frac{3}{4}$.

44 SHUNSHO
Black background. The actor Nakamura Nakazo as a Buddhist pilgrim. He carries the pilgrim's staff, and on his back is a portable shrine.
Signed Shunsho. Date about 1780.
Size $12\frac{1}{4}$ x $5\frac{7}{8}$.

45 SHUNSHO
Black background. The actor Danzo as a *samurai* holding a lantern whose flaring rays illuminate the dark sky. A *samurai* was a feudal retainer of the warrior class who was privileged to wear two swords.
Signed Shunsho. Date uncertain.
Size $12\frac{1}{8}$ x $5\frac{3}{4}$.

46 SHUNSHO

"The Red Danjuro." The 5th Ichikawa Danjuro in a *shibaraku*, or "wait a moment," rôle. Between the acts, or at the close of a performance when the company was assembled on the stage, the leading actor was accustomed to run down, the "flower walk," described under Number 39, call out "wait a moment" and perform a brief act of his own, to the particular delectation of those who had been fortunate enough to secure places in that part of the house. These interludes were played with a sort of voluminous dressing-gown thrown over the costume. In this print the *mon*, or crest, on the curtains behind the actor is that of the Nakamura Theatre. The large white *mon* of concentric squares, so prominent on the costume, is that of Danjuro himself.

The blue background that so often decomposes to dull yellow (see note on Number 32) here is perfectly preserved.

Subject reproduced Selected Actor Prints No. 164.

Signed Shunsho. Date 1779.

Size $12\frac{3}{4}$ x $5\frac{3}{4}$.

47 SHUNSHO

"The Black Danjuro." The 5th Danjuro in another *shibaraku* rôle like that of Number 46; but this time he is wrapped in voluminous black on which is a great white ideograph indicating Kintoki, that fabulous young Hercules who grew

up with his wild, mountain mother and performed such amazing feats of strength.

The make-up of the face with red lines was an hereditary privilege of the Danjuros or of the Ichikawa actor-family to which they belonged. The Danjuros were the greatest of all Japanese tragic actors, and the 4th, 5th and 9th were the greatest of the Danjuros. In fact since the death of the 9th Danjuro, about twenty years ago, no one has been found who was universally considered worthy to take the name, and the various aspirants continue to sigh in vain. The 4th Danjuro gave the name to the 5th, who happened to be his son, in 1770. In this print the *mon* nowhere appears but the face is unmistakable. Both the 4th and 5th Danjuros had very long noses but the face of the 5th was a little more full, a little less thin, than that of his great predecessor.

Print reproduced, "Selected Actor Prints," No. 170. Signed Shunsho. Date 1781.

Size $12\frac{3}{4}$ x $5\frac{3}{4}$.

48 SHUNSHO

The actor Ichikawa Monnosuke II as Shosho, the Mistress of one of the Soga brothers whose story is referred to in the note on Number 13. He holds aloft a jar of incense. The costumes of the Soga play are apt to be easy to identify by the butterflies of one brother and the fat little *chidori* birds of the other; as in the print referred to above, where both are seen. Compare Number 17.

Subject reproduced, "Selected Actor Prints," No. 163.
Signed Shunsho. Date 1776.
Size 13 x 6.

49 SHUNSHO
The 4th Hanshiro as a woman in pink and white holding a round fan.
Signed Shunsho. Date about 1780.
Size $11\frac{3}{4}$ x $5\frac{1}{2}$.

The dating of actor prints is one of the erudite subjects left undiscussed here; it may, however, be said briefly that the sources of knowledge are threefold:

(1) With the help of the chronicles of the Yedo stage and after long independent researches Mr. Frederick W. Gookin, and Major J. J. O'Brien Sexton of London have succeeded in discovering the actual dates of many performances the actors in which are represented in prints.

(2) In 1919 there was published in Tokyo a volume of "Selected Actor Prints" giving reproductions of 300 prints which could be dated, at least approximately, either through the theatrical records preserved in the actors' families or by means of contemporary inscriptions.

(3) Shortly afterwards the Ukio-ye Magazine of the same city reproduced over fifty variations of Shunsho's signature and seals, arranged in approximately chronological order and taken from prints the dates of which were known.

With these three authorities it should be easy to date any print by Shunsho; but what is to be done when the authorities disagree?

50 SHUNSHO
The same actor as the last. A brilliant print in a perfect state of preservation.
Print reproduced, Blanchard Catalogue, No. 11 B.
Signed Shunsho. Date about 1774.
Size $12\frac{3}{4}$ x 6.

51 SHUNSHO
The actor Yamashita Kinsaku as a woman. This is a rather unusual actor, the *mon* being one that is not often seen; but then actors changed their names and, by consequence, their crests, with an even more bewildering frequency than did the painters who depicted them.
Signed Shunsho. Date about 1780.
Size $12\frac{3}{4}$ x $5\frac{5}{6}$.

52 SHUNSHO
The same actor, Yamashita Kinsaku, holding a lute and standing on a river bank against the black background of night.
Print reproduced Frederick May Catalogue No. 333.
Signed Shunsho. Date 1778.
Size $12\frac{1}{2}$ x $5\frac{3}{8}$.

It is rather odd that although Shunsho is thought to be at his best in his earlier maturity, almost

all the nine prints selected, after careful comparison, for this exhibition should date from a later period.

SHUNKO (worked Ca. 1770–1790)

Except for Hokusai, who early in his career broke away from the manner and traditions of his master, the most important of Shunsho's many pupils were Shunko and Shunyei. The date of Shunko's birth is not known, but about 1790 he was incapacitated by paralysis and the remaining twenty-two years of his life are a blank of which one does not like to think.

53 SHUNKO

The 5th Danjuro, other portraits of whom are shown as Numbers 46 and 47. Shunsho's print of this actor in the same performance is reproduced in the H. E. Field Catalogue, No. 278. In some cases the former pupil surpassed the master, but Shunko is apt to have less dramatic power, more suavity.

Signed Katsukawa Shunko. Date about 1780.

Size $12\frac{1}{4}$ x $5\frac{1}{2}$.

54 SHUNKO

The actor Nakamura Tomijuro as an old man. This is very different in line and feeling from any print by Shunko's master, Shunsho, with which the compiler happens to be familiar, and shows how original the finest work of Shunko was.

Signed Shunko. Date about 1780.

Size $11\frac{7}{8}$ x $5\frac{7}{8}$.

55 SHUNKO

Another portrait of the actor Iwai Hanshiro (compare Numbers 49 and 50). Here he is dressed in black with purple *obi* and stands beneath a snow-laden willow.

Signed Shunko.

Size 12 x 5½.

SHUNYEI (1768–1819)

Shunyei, an artist of marked originality, is ranked by many as almost the equal of Shunsho, with whom he certainly compares favorably in power of characterization and individuality of treatment; though he seldom, if ever, shows the tragic intensity of his master. It would be difficult to make a mistake in the attribution of an unsigned Shunyei; the work of the other men when it lacks a signature, is harder to place with assurance. Shunyei is closer to Sharaku. No attempt has been made to date separately the four prints by Shunyei that have been chosen for exhibition; it is likely, however, that all were issued between 1789 and the close of the century.

56 SHUNYEI

A portrait of the 5th Danjuro (compare Numbers 46, 47, 53) on one of the rare occasions when he appeared as a woman—and an angry one at that; the actors who specialized in men's or women's rôles very seldom attempting the other. The branch drooping into the top of the print is a device frequently employed by this artist.

Signed Shunyei and published by Tsura Kieimon.
Size $12\frac{1}{2}$ x $5\frac{5}{8}$.

57 SHUNYEI
Portrait of the actor Sawamura Sojuro in a pleasure boat.
Print reproduced, Haviland Catalogue, Part 1, No. 174.
Signed Shunyei.
Size $12\frac{3}{4}$ x $5\frac{3}{4}$.

58 SHUNYEI
The same actor as the last. This time he is in simple white set off by an *obi* of purple and stands, without accessories, against a gray sky with white blossoms above.
Signed Shunyei and published by Tsuruya.
Size $12\frac{3}{4}$ x $5\frac{3}{4}$.

59 SHUNYEI
This portrait of the 5th Danjuro may be compared with those by Shunsho and Shunko which are exhibited as Numbers 46, 47, 53, 56, and that by Sharaku, Number 71. All are notable works, and this, with the next print by Shunyei to be exhibited, is counted among the finest things he did.
Danjuro stands, with drawn sword and swirling garments decorated with sea-weed, in water that swirls and breaks against the closed gate of a dam. His long hair, marvelously engraved and printed, has the rhythm of the draperies. His legs and arms are cased in mottled frog skin,

for he is in the part of Tenjiku Tokubei—a traveler of the 17th Century whose exploits had become legendary, and who was supposed to have lived among frogs and to have been able to transform himself into a gigantic one by some special form of magic. Tokubei, who is reported to have started on his first journey to India and Siam in 1633, is said to have been a mighty highwayman in his youth, but finally to have reformed and entered the priesthood, where it is likely that his parishioners—if he had any—took good care not to thwart him. In the print he is shown before his reformation.
Signed Shunyei.
Size 13 x 6.

60 SHUNYEI
The actor Ichikawa Komazō as a hunter in a straw rain coat and carrying a gun. He is in the role of the unfortunate Kanpei in Chushingura. (For the play see Number 39). Kanpei's hunting was not very successful, for his only kill that night was an unrecognized man, and when he got home in the morning to find that the body of his father-in-law had just been brought in, the deductions from circumstantial evidence gave him a bad hour or two. This print may be Shunyei's masterpiece.
Subject reproduced, No. 176 Shojiro Nomura Catalogue (Sale Anderson Galleries) March 16, 1915.
Size 13 x $5\frac{7}{8}$.

SHARAKU

Date of birth uncertain, died 1804. He appears to have designed prints only in the years 1794 and 1795.

Much has been written about Sharaku, most notably—in spite of his poetic exaggeration—by Mr. Ficke in his "Chats on Japanese Prints," pp. 300-319; much could be written, and the temptation is great. For the present, however, it must suffice to make clear, if possible, the human background and let the art speak for itself. The popular theatre was scorned—as prints were scorned—by all save the middle and lower classes; the aristocrats, in the seclusion of their palaces, had the Nō dramas of exceedingly abstruse meaning and lofty moral tone that were danced and chanted before hushed audiences of scholars. Sharaku was a professional Nō dancer in the service of one of the great nobles, and he appears in his maturity to have come suddenly and for the first time into contact with the theatre of the people. It is as though some cloistered Fellow of Oxford, who had given his life to playing Æschylus and Sophocles there, should have witnessed a series of amateur nights in vaudeville. He saw the commonness of common men, their bestiality, their small conceit, their stupidity; he saw the animal characteristics in them so clearly that he would have been an excellent illustrator of Æsop or of Gulliver's Travels—the comparison with Swift is rather apt; and, in spite of rays of somewhat ironic humor that

gleam occasionally from his portraits, he drew them in the main with savage scorn, with that blind bitterness which is the child of disillusion. He reveals the plebeian actors as Goya revealed the Spanish Bourbons—but there is this vast difference: Sharaku was able to let himself go, Goya was not. Portraits of popular idols drawn in this vein are not likely to prove popular; and after two years of the uninterrupted production of masterpieces Sharaku ceased to make prints. The rest is silence. There are rumors and conjectures as to his later years but nothing very definite is known; nor is it known just how many prints he designed during those two years of bitter activity. Herr Kurth wrote a book in German on Sharaku's prints and was able to record about seventy and reproduce most of them, after which the French collectors hung 105, all of which are reproduced as part of one of those exhibitions at the Musée des Arts Decoratifs, of which the V. I. Catalogues are the monumental record. Of the eleven selected for exhibition here, all of which are signed Toshusai Sharaku and were published by Tsutaya, one is unrecorded either by Kurth or the Paris Catalogue. The references to Kurth are to the edition of 1910.

61 SHARAKU

Yellow ground. The actor Segawa Tomisaburo as a woman defending a child.

The subject is recorded by Kurth, No. 19 (O). The V. I. Catalogue does not contain it. It is reproduced, however, as No. 14, in the advertise-

ment of Rex & Company at the end of Kurth's volume.
Size 13 x 6.

62 SHARAKU
Yellow ground. Yamashima Tomijuro as a *samurai* holding a painted fan.
Subject reproduced, Kurth, Plate 31. Not in V. I. Catalogue.
Size $12\frac{3}{4}$ x 6.

63 SHARAKU
Yellow ground. Ichikawa Yaozo as a *samurai* in a black robe decorated with the so-called "thunder pattern."
Subject reproduced, V. I. Catalogue, Vol. III, No. 315.
Size $12\frac{3}{4}$ x $5\frac{7}{8}$.

64 SHARAKU
Mica ground. The same actor as the last in the rôle of Kanpei in "Chushingura." The play is referred to in the note on No. 39 and the rôle under No. 60.
Print reproduced, H. E. Field Catalogue, No. 577.
Subject reproduced, V. I. Catalogue, Vol. III, No. 277, and Kurth, Plate 42.
Size $15\frac{1}{8}$ x 10.

65 SHARAKU
Mica ground. Matsumoto Koshiro in the part of a "chivalrous defender of the down-trodden." He holds a short tobacco pipe in his hand.

Subject reproduced, V. I. Catalogue, Vol. III, No. 270, and Kurth, Plate 44.
Size 15 x 10⅛.

66 SHARAKU
Mica ground. Arashi Ryuzo.
Print reproduced, Rouart Catalogue No. 308.
Subject reproduced, V. I. Catalogue, Vol. III, No. 271, and Kurth, Plate 35.
Size 14½ x 9¼.

67 SHARAKU
Mica ground. Iwai Hanshiro as Oishi, wife of Yuranosuke, hero of "Chushingura." For other portraits of this actor see Numbers 49, 50, 55. The play is referred to under Numbers 39, 60, and elsewhere. Yuranosuke is really the hero of the piece, for the action concerns itself chiefly with the efforts of forty-seven loyal retainers, seconded by their wives, to avenge the death of their lord on the villain, Moronao; and Yuranosuke, besides being the chief retainer, is the brain of the devoted band. The graves of these forty-seven men are visited annually by thousands, for they really lived, and in their deaths as in their lives left to posterity an example of that unswerving, utterly self-sacrificing loyalty which of all virtues is that most honored by the Japanese.
Subject reproduced, V. I. Catalogue, Vol. III, No. 269, and Kurth, Plate 51.
Size 14¾ x 9⅞.

68 SHARAKU

Mica ground. Kosagawa Tsuneyo as the wife of one of the *Ronin* in "Chushingura" (see notes on Nos. 39, 67, etc., for this play). A *ronin* is a masterless *samurai* or fighting man. The retainers in this play became *ronin* through the death of their lord and the confiscation of his property.

Subject reproduced, V. I. Catalogue, Vol. III, No. 282, and Kurth, Plate 52.

Size 15 x 10½.

69 SHARAKU

Mica ground. Bust portrait of an unidentified round faced actor with no visible *mon*, or crest. He is leaning forward with outstretched right hand and is "made up" in red around his eyes and nose. The horizontal stripes of his kimono are red and white on his right side and green and white on his left. He faces toward the left.

Print reproduced, Kinbei Murata Catalogue of October, 1913, No. 106.

No other impression of this subject has been reproduced or recorded and the print exhibited may be the only one that has survived. An interesting comparison may be made with the print by Shunyei which is reproduced in color as plate 78 of the unfinished work by Barboutau (1914).

Size 15¼ x 10.

70 SHARAKU
Mica ground. Ichikawa Komazo.
Print reproduced, Jacquin Catalogue (Delmonico-Walpole Sale of January, 1921.) No. 35.
Subject reproduced, V. I. Catalogue, Vol. III, No. 274, and Kurth, Plate 39.
Size $14\frac{3}{8}$ x $9\frac{7}{8}$.

71 SHARAKU
Mica ground. In this subject, which is considered by many the finest work by Sharaku and the most powerful of Japanese prints, the 5th Danjuro is again depicted (compare numbers 46, 47, 53, 56 and 59), this time as Moronao, the crafty, cowardly and lecherous villain of the play described in the note on Number 39, and elsewhere. An inscription on the face of the print gives the date of the performance, October, 1794.
Subject reproduced, V. I. Catalogue, Vol. III, No. 264, and Kurth, Plate 38.
Size $14\frac{1}{2}$ x 10.

KORIUSAI (worked Ca. 1768–1786)

Koriusai's finest work, except for a few very distinguished "pillar" prints, is in his birds and flowers. Occasionally, as in the print now exhibited, he did a really fine thing in the ordinary 15 x 10 inch form, but most of the work of his maturity is rather coarse and garish. His early prints are strongly under the influence of Harunobu, and most of them are of the small size made popular by that master, but much

less used in the period upon which we are now about to enter. He is important enough to deserve a place in any exhibition, but in the limited space available it seemed best to show only one carefully chosen example.

72 KORIUSAI

The Courtesan Nishikigi followed by her attendants. From a series of fashion plates for the *demi-monde*.

Signed by Koriusai and published by Eijudo.

Seal Koshodo. Date about 1776.

Size $15\frac{7}{8}$ x $10\frac{1}{8}$.

SHIGEMASA (1739–1820)

Kitao Shigemasa, a pupil of the "Primitive" Shigenaga, was an accomplished artist of thirty-one when Harunobu died; but he survived until within five years of the death of Toyokuni, the final great artist of the figure prints, and when he himself looked for the last time on the world he had depicted, Hokusai had been drawing that world for more than twenty years and Hiroshige was finishing his student work. Shigemasa's early prints were done in the three-color period, later he was influenced strongly by Harunobu and other masters of polychrome, and worked in many styles, bringing, however, to each his own peculiar distinction of treatment. Early prints by Shigemasa are signed, but toward the middle of his career he is said to have remarked that, as no one else could draw as well as he,

there was no necessity of affixing his signature. The work of his maturity is exceedingly rare, either because he did little of it, or because his prints were published in unusually small editions.

73 SHIGEMASA

A geisha going to a party followed by her maid who carries a *samisen* (Japanese banjo) in a box. This style of Shigemasa's is peculiarly characteristic. It has a plastic quality of modeling, particularly in some of the folds of the drapery, that suggests sculpture in wood or clay.

Subject reproduced, British Museum Catalogue (Binyon) Page 68.

Probable date about 1780.

Size $15\frac{1}{2}$ x $10\frac{1}{2}$.

74 SHIGEMASA

Two young women in thin summer kimono; one is seated beside a lantern on a bamboo bench, the other stands holding a fan.

A lovely print by Shigemasa in a style that makes it difficult to distinguish from the finest work of his pupil, Kitao Masanobu.

Date about 1790.

Size $14\frac{5}{8}$ x $9\frac{3}{4}$.

KIYONAGA (1752–1814)

Kiyonaga is considered by many the greatest of the artists who designed the Japanese figure prints. In power of composition, power of line, he is superb, and his people are stately, large-limbed, nobly-pro-

portioned, gracious. Compare any print by him with a print by Harunobu and notice the gain and loss. It is a grown-up world that is depicted here, more real, perhaps, than the other; less charming and more impressive. Of the impressiveness of Kiyonaga there can be no question; he was a master of his art. One admires him more than Harunobu—and loves him less.

All of the prints by Kiyonaga that have been selected for exhibition are signed by him, and all that have publishers' marks were published by Eijudo. They were issued—in all probability—between 1780 and 1790; but there is no way of dating them as accurately as actor prints, when the records of particular performances have survived. Kiyonaga also did an important series of scenes from the theatre—large sheets, frequently with six figures each.

75 KIYONAGA

The actor Ichikawa Yaozō in his bedroom. He is listening to the words of a companion who has not been identified with certainty, but may have been his wife. Is it the duty of a cataloguer to find out?

This print is from a series, as fine as it is rare, of actors off the stage.

Size $11\frac{3}{4}$ x $5\frac{7}{8}$.

76 KIYONAGA

The Iris Garden. This is the left-hand sheet of a diptych afterwards re-engraved.

Print reproduced, Jacquin Catalogue, No. 62.

An impression of the second state, with the design re-drawn, is reproduced in color as Plate 12 of Fenollosa's "An Outline of the History of Ukio-ye."
Size $14\frac{1}{2}$ x $9\frac{1}{2}$.

77 KIYONAGA
The left hand sheet of a diptych. A tall woman in black and rose standing beside a barred window, through which a snow landscape is seen. In the foreground are a man about to write and a child fanning a brazier. Another child behind.
Size $15\frac{1}{8}$ x 10.

78 KIYONAGA
The Serenade. This is the left-hand, and by far the finest, sheet of a triptych representing a scene from one of the mediaeval romances that are to the Japanese what the "Morte d'Arthur" is, or might be, to us. In Japan everyone recognizes an episode from these stories as quickly as the ancient Greeks would have recognized an episode out of Homer; they are the common property of all. A comparison between the Japanese romances and let us say, the "Morte d'Arthur" or "Amadis of Gaul" is interesting. There is just as much fighting in the one as in the other, the heroes perform deeds of equally amazing prowess; but in the Japanese stories the women are more heroic, more capable; they are not, as the adoration of the Virgin Mary made them with us, white and aloof, to be protected and died for.

In Japan, as in Greece, the bonds of chivalry were between men; and the women take, when necessity arises, a very active part in affairs, are helpmates in the fullest meaning of the word.

In those eras of Japanese history when the influence of China was not dominant the position of women, especially in the court circles, was exalted, and their education was quite equal to that of the men. The first and greatest of Japanese novelists, for example, was a woman, and one of the most moving episodes in all romance is the dance of Shizuka before Yoritomo—the beautiful young girl, captive and broken-hearted, before the cruel brother of the man she loved.

In the print exhibited Yoritomo's young brother, Prince Yoshitsune, the most popular among the noble heroes of Japan, is seen in an earlier part of his career, playing a serenade outside a palace, the mistress of which has sent her maid to identify the musician. It was an evening of "perilous moonlight" and the end of the story that is scarcely more than an episode in the life of Yoshitsune, was, for the beautiful young inmate of the palace, death.

This print, the garden background of which is in green as it should be, not yellow, is reproduced as No. 291 in the Catalogue of the Shotaro Sato Sale, New York, 1916. Impressions of the whole triptych in the first state are reproduced in the Hayashi Catalogue, p. 216; and elsewhere. A reissue of the print was made from recut blocks with the moon left out, and other changes, and

this second state of the sheet exhibited may best be compared with the first in the reproduction of the V. I. Catalogue, Vol. III, No. 109.
Size $15\frac{3}{8}$ x $10\frac{1}{8}$.

79 KIYONAGA
Two ladies out for a walk accompanied by a maid servant and a young *samurai*. It is pleasant to find that some of Kiyonaga's statuesque beauties are of what might be called good society. Ladies dressed, of course, in a much less ostentatious manner than the courtesans; the *obis* are not tied in front and the showy hair pins are not worn. From a series, perhaps of fashion plates, called: "Brocades of the Eastern Capital." The Eastern Capital was Yedo, now Tokio, as distinguished from Kioto. The Shoguns who had usurped the power—like the Mayors of the Palace of early France—kept their state in Yedo; the Emperors had their quieter court at Kioto.
Print reproduced in color: Arthur Morrison, Catalogue of Exhibition of The Fine Art Society, London 1910, No. 104.
Size $15\frac{1}{4}$ x $10\frac{3}{8}$.

80 KIYONAGA
The courtesan Wakakusa of Chojiya followed by her attendants.
A marvel of printing, perfectly preserved. This is a sheet from a set illustrating spring fashions of the *demi-monde*, in which Kiyonaga and Korisai appear to have collaborated. See No. 72.

Subject reproduced, No. 205, Sotheby Catalogue of May 31, 1921: The First Portion of the Collection of T. Thacher Clarke.
Size 15 x 10⅛.

81 KIYONAGA
A young man with two geisha; the one at the left stands holding a round fan, the one at the right is seated with a *samisen*, or Japanese banjo, across her lap.
Notice the perfect placing of the black pouch in the foreground, without which the print would lose half its beauty. It is from a Series showing the "Real Beauties of the Gay Quarters."
Subject reproduced, Van Caneghem Catalogue, No. 63, and Sotheby Catalogue of November 27, 1913: The Collection of an American Artist Residing in Europe, No. 78.
Size 14¾ x 10½.

82 KIYONAGA
The actor Matsumoto Koshiro having tea with two geisha.
Size 15¼ x 10⅛.

83 KIYONAGA
The Salt Gatherers. Two peasant girls at the edge of the sea, carrying the buckets in which they gather salt-water. Again in this print there is a reference to an old romance, for the two girls represent Matsukaze and Murasame, who passed

into legend and became the subject of a Nō drama because of their relations with a noble who had been banished from court to exile on the sea coast of Suma. Once more, as in the subject of Number 78, the episode was but an episode for the lover, but, for the girl, the beginning and end of happiness, the warrant of immortality. Kiyonaga has done the same scene again in a pillar print. This print is from the same Series as No. 79.

The subject has been reproduced in many places, among which it is best to choose the reproduction in color of the V. I. Catalogue, Vol. III, No. 63, in spite of the fact that this was made from an impression that had been trimmed, and had faded to a lovely harmony of quiet tones, whereas the one exhibited here is in perfect condition.

Size $15\frac{1}{8}$ x $10\frac{1}{8}$.

84 KIYONAGA

A court lady of the long ago beside a stream.

Kiyonaga did a number of prints of this type representing the old court costumes with their beautifully flowing lines; most of these have two figures each, the one exhibited with its stately single figure is the finest that the compiler has seen.

Print reproduced as frontispiece to Catalogue of "A Small Private Collection," Walpole Galleries, New York, June 14, 1920.

Subject reproduced, Ficke Catalogue, No. 209.

Size 15 x 10.

85 KIYONAGA

Diptych. A group of people visiting a shrine in winter. The entrance to each Shinto shrine is marked by that beautifully decorative erection known as a *Torii* which consists of two uprights surmounted by a cross piece, usually curved, and is constructed of gray stone, wood or red lacquer. The origin and significance of the *Torii* is somewhat in doubt, but the form goes back to immemorial antiquity.

The figure of the man in black is particularly fine, the dark robes being set off against the snow.

The left-hand sheet is reproduced in color in the Catalogue of the Exhibition held by the Japan Society of New York 1911, No. 131; the right-hand sheet is reproduced in the Van Caneghem Catalogue, No. 45.

Size $15\frac{1}{8}$ x 20.

86 KIYONAGA

Triptych. Women landing from a pleasure boat. The limited amount of space available permitted the exhibition of but two triptychs. This one, however, could not be omitted. It is a famous impression of a famous print.

Subject reproduced, V. I. Catalogue, Vol. III, No. 119.

Size 15 x 30.

SHUNCHO (worked Ca. 1780–1795)

Shuncho's work was contemporary with the best of Kiyonaga's. It is somewhat less masculine, less statuesque than that of his great rival; the figures are apt to have a softer, more gently feminine grace. Kiyonaga was the greater of the two, but Shuncho has a quality all his own, that gives him high place among the artists who worked in the closing decades of the 18th Century.

87 SHUNCHO

Triptych. A group of women of pleasure, whose names and addresses are given, in an iris garden. A lovely color scheme of quiet tones that became the vogue about 1790 and was much used by Shuncho, Shunman and Yeishi.

It is said that in Japan demons cannot change easily the direction in which they are going, a fact that makes bridges of the kind shown in the print exceedingly useful; for if the devil is after you and you turn the corner abruptly he is likely to fall off into the water and be drowned.

This triptych, unmounted at the time, was in the famous fire at Nagoya, in which so many fine prints were destroyed.

Subject reproduced, Sotheby Catalogue of April 17, 1918. (A Parisian Collector), No. 72.

Signed by Shuncho and published by Izumiya.

Size 15 x 30.

88 SHUNCHO
A youth walking with a woman in black and two attendants.
Print reproduced, Blanchard Catalogue, No. 27.
Signed by Shuncho and published by Eijudo.
Size $15\frac{1}{8}$ x 10.

89 SHUNCHO
Mica ground. Bust portrait of a young girl holding a round, red fan. From a series of beautiful women compared to flowers. The iris is shown in a circle above. An exquisite piece of color and design; one of the loveliest prints in the exhibition.
Signed by Shuncho and published by Tsuruya.
Size 15 x $9\frac{7}{8}$.

SHUNMAN (1757–1820)

Shunman designed many fine *surimono*, or prints for special occasions, which were made with a somewhat different technique from those now exhibited. His work of the more usual variety is exceedingly rare and is noted for its delicacy of treatment and color.

90 SHUNMAN
Two adjoining sheets, mounted as a diptych, of Shunman's best known composition—a six sheet set illustrating the six rivers named Tama of Japan. These six rivers of the same name are frequently illustrated or allegorized. Many poems were written about them, one being noted

for the beauty of the flowers that grew on its banks, another for the sweetness of its water, and so forth.

The subjects are reproduced with the sheet that comes next on the left in Succo's "Toyokuni," Vol. I, Plate 13. The one still farther to the left is shown in the V. I. Catalogue, Vol. V, No. 127.

Signed by Shunman and published by Fushi-zen about 1790.

Size, right-hand sheet, $14\frac{5}{8}$ x $9\frac{5}{8}$.

Size, left-hand sheet, 15 x $9\frac{5}{8}$.

UTAMARO (1753–1806)

After Harunobu, Sharaku, Kiyonaga, and ranked by the French as at least the equal of any of them, comes Utamaro—the fourth great artist of the "Brocade Pictures"; the lover of women, the painter, of the *Fleurs du Mal*. Unquestionably a great artist, he gave his art, he gave his life to the "Flowers of Yedo," as the courtesans in their gorgeous robes had come to be called; and as his power worked toward its premature decline he drew them with ever increasing exaggeration of figure and of pose, more and more like blooms of the jungle and morass, never such blossoms as filled the spring-time orchards of Harunobu or climb the wind-swept hillsides of Japan. Utamaro's earlier work is in the manner of Kiyonaga and Shuncho, with figures of large proportions; the finest of his prints come in the middle period and toward the close of his career the exaggeration and mannerisms become pronounced.

91 UTAMARO

Two geisha preparing for a fancy-dress procession. A maid is helping one on with her outer robe while the other is applying rouge (*beni*) to her face before a mirror. From the so-called "Niwaka" series which was published before 1780. This is a fine impression of a famous subject and has the color perfectly preserved. It is exhibited, not so much to illustrate the very early, imitative manner of Utamaro, as to show the final technical perfection attained in the art of color-printing from wood-blocks. Utamaro was very fond of technical difficulties, *tours de force* of engraving and printing. In the printing of this sheet a large number of color-blocks were used and the perfection of the engraving as well as that of the printing is extraordinary. Notice the translucent scarf thrown over the painted screen, the edge of the material against the white neck of the standing geisha and the reflected hair of the other one. The print is too crowded to be one of Utamaro's artistic triumphs, but the unknown cutter of the blocks and the printer deserve to have their work remembered.

Subject reproduced, from a trimmed, soiled and dull-colored copy, V. I. Catalogue, Vol. IV, No. 18. The impression exhibited was No. 220 in the Appleton Sale at Sotheby's in 1910.

Signed Utamaro.

Size $15\frac{1}{2}$ x $10\frac{1}{2}$.

92 UTAMARO

Bust portrait of Komurasaki of Tameya. Compare this print with Number 91 and note the elongation of the face—an indication that it was made toward the close of Utamaro's career, though probably before 1800.

Subject reproduced, Haviland Catalogue, Part I, No. 311.

Signed by Utamaro and published by Yamaguchi. Size $15\frac{1}{4}$ x $10\frac{1}{4}$.

93 UTAMARO

Blowing up the Fire. The right hand and finer sheet of the "Kitchen" diptych. First state. The print was reissued later with a number of important changes, perhaps necessitated by the afterthought of a second sheet to go with it in a diptych.

Subject reproduced in the later form, V. I. Catalogue, Vol. IV, No. 90 and Hayashi Catalogue, p. 188. The first state, with the publisher's mark on the right hand, or only, sheet does not appear to have been reproduced.

Signed Utamaro and published by Uyemura.

Size 15 x 10.

It is difficult to date accurately prints by Utamaro but this one and those that follow may be classed roughly as of the middle period.

94 UTAMARO

A geisha and her maid in a storm, carrying an umbrella, the box containing her *samisen*, and a lantern, the rays of which light the scene.

Print reproduced; Kinbei Murata Catalogue of October 1913, No. 164.
Subject reproduced, Catalogue of Exhibition held by Fine Art Society of London, 1910, No. 128.
Signed by Utamaro and published by Moriji.
Size 15 x 9⅝.

95 UTAMARO
Half-length figures of two women, each of whom holds a round fan.
A proof without letters; for in other printings of this subject, as in the one reproduced by Mr. Ficke—"Chats on Japanese Prints" Plate 39—the upper right hand corner contains a small landscape and a cartouche which gives a series title—"Beautiful Women Compared with the 53 Stations of the Tokaido Road." An explanation of this comparison could be given, but it would be tedious to read and tedious to write, for the Japanese inherited or adopted from their Chinese neighbors the habit of harping on certain subjects, the result being far-fetched comparisons, tedious to us.
This print must have been drawn shortly before the middle period of Utamaro's work had ended.
Signed Utamaro.
Size 15⅜ x 10⅛.

96 UTAMARO
Consolation. A young woman being comforted by her maid. This is said to be the right hand sheet of a diptych of which the other part shows

the girl's lover going off with a rival. The compiler cannot recall having seen the left hand sheet. A particularly beautiful piece of color and printing.
Subject reproduced, Haviland Catalogue, Part I, No. 307.
Signed Utamaro. Date about 1790.
Size 15 x 10.

97 UTAMARO
An Elopement. Frequently miscalled "A Night Excursion." This is one of Utamaro's finest designs. It represents the elopement of Jihei, a merchant, with the geisha Koharu, a story the details of which are unknown to the writer of this catalogue.
Subject reproduced in color, V. I. Catalogue, Vol. IV, No. 140.
Signed Utamaro.
Size $15\frac{1}{8}$ x $9\frac{5}{8}$.

98 UTAMARO
Yellow ground. A seated girl looking down at her beautiful white robe which is printed without the key-block black outline, the folds being indicated by gauffrage. Her face is outlined in pink. Another proof without letters; the usual impressions bear in the upper left hand corner a self-glorifying advertisement of Utamaro and all his works. Print reproduced, Catalogue of Schraubstadter Collection, No. 788. The usual state is reproduced, V. I. Catalogue, Vol. IV, No.

94 and Kurth: "Utamaro," Plate 31. The print is signed but bears no publisher's mark.
Size 15 x $9\frac{3}{4}$.

99 UTAMARO
Mica ground. Bust portrait of three famous beauties of the day. The title has been written in, perhaps by some contemporary. This may be another proof before letters.
The V. I. Catalogue, Vol. IV, No. 72, reproduces a print like the one exhibited, except for the cartouche in the corner and the names of the girls which must have been put in later and are lacking here.
Signed by Utamaro and published by Tsutaya.
Size $15\frac{1}{4}$ x $10\frac{1}{4}$.

100 UTAMARO
Mica ground. Half-length portrait of a young woman of good society holding an open fan and open umbrella, under which in cartouches are the title of the series: "Ten young women judged by a study of their faces"; and the curious signature "Utamaro the Physiognomist, after mature consideration."
The print is in as perfect condition as though it had just come from the printer.
Print reproduced, Kinbei Murata Catalogue of September, 1917; and "Album of Old Prints reproduced from the Collection of Ken-ichi Kawaura," No. 186.

Subject reproduced, V. I. Catalogue, Vol. IV, No. 32.
Publisher Tsutaya.
Size 15 x 10⅛.

101 UTAMARO
Mica ground. Half length portrait of the courtesan Hanaogi, whose address is given, holding a writing brush in one hand and a sheet of paper in the other. Above, in a second cartouche, is an erotic poem.
The *obi*, or sash, is printed in dull yellow, not in the green of some copies.
Print reproduced, Kinbei Murata Catalogue of October, 1913, No. 123.
Subject reproduced, V. I. Catalogue, Vol. IV, No. 62.
Signed by Utamaro and published by Tsutaya.
Size 14⅞ x 9⅞.

102 UTAMARO
Mica ground. The beautiful tea-house waitress Naniwaya Okita, carrying a bowl of tea on a black lacquer stand. The poem above is signed Katsura Biju, and has a heading—"Written while resting in Naniwa's tea-house." The text is a charming compliment to the lovely Naniwa, but the Japanese are as fond of unseasonable puns as the Dying Duke in "Richard II," and the number of them in this brief lyric would necessitate a commentary to explain a translation.

Subject reproduced, V. I. Catalogue, Vol. IV, No. 67.
Signed by Utamaro and published by Tsutaya.
Size $14\frac{1}{8}$ x $9\frac{7}{8}$.

CHOKI (worked Ca. 1789–1797)

Very little is known of this artist who appears to have worked only for a few brief years, but has left prints of surpassing grace—as beautiful as they are rare. Choki's color schemes are particularly distinctive; and his finest prints, such as the two-figure one exhibited, are filled with romance.

103 CHOKI
Mica ground. Half-length portrait of Tsukasa Dayu, a lady of pleasure of Osaka.
Print reproduced, Haviland Catalogue Part I, No. 336.
Signed by Choki and published by Tsutaya.
Size $14\frac{5}{8}$ x 10.

104 CHOKI
Mica ground. Two young women in moonlight beside a stream. One is lighting her pipe.
Print described, Haviland Catalogue, Part I, No. 337.
Subject reproduced, V. I. Catalogue, Vol. V, No. 112.
Signed by Choki and published by Tsutaya.
Size 15 x 10

YEISHI (1756 (?) –1829)

Yeishi, who was one of the few print designers of *samurai* rank, gave up making prints about 1799 and devoted the remaining thirty years of his life to the more respected occupation of painting. He was fond of portraying the ladies of the upper classes and his long slim figures—drawn with exaggeration and mannerism as some are—are distinctive in their aristocratic grace; an effect which is helped by the quiet refinement of his favorite color scheme—black, gray, green, purple, yellow, in which the predominant blacks and grays are set off by the touches of brighter color. His earliest prints date from about 1788, so that the period of their production covers only eleven years. There is a delicacy of willowy loveliness about his work that makes it peculiarly prized.

105 YEISHI

The popular beauty Karakoto of Choji-ya walking with her attendants under wistaria blossoms. This is a sheet from a triptych. Signed by Yeishi and published by Izumiya.
Size $15\frac{1}{8}$ x $10\frac{1}{8}$.

106 YEISHI

A lady, her maid and a child on a balcony with yellow railings. Above them the lattice screen is rolled up. At their feet is an empty bird

cage and all are looking out of the picture to the right as though the bird had just been released. Behind is a brook in which ducks are swimming and, back of that, other buildings of a palace, or, temple enclosure. Probably the left hand sheet of a lost triptych.
Signed Yeishi.
Size 15 x 10.

107 YEISHI

An episode in the life of Komachi. Snow Scene. Komachi, a famous ninth century poetess of great talent and unusual beauty, passed her youth in luxury and splendor, gratifying each extravagant fancy. "But age, apace, comes at last to all," and to her it came more quickly than to most, bringing with it poverty, squalor and hunger. The strange reversal of Komachi's fortune from such heights of splendor to such depths of want, made her life a favorite subject for the artist and the moralist. Seven episodes in her career usually are depicted in a sort of analogue, no attempt being made to portray the costumes of the by-gone age, but the story being applied to some scornful contemporary beauty. Yeishi's Komachi Series is the best known and probably the finest of the printed ones, and two sheets of it are shown here.
Print reproduced, Haviland Catalogue, Part I, No. 318.
Signed Yeishi and published by Izumiya.
Size 15 x 10.

108 YEISHI

The fifth episode in Komachi's Life. "Praying for Rain." From the same series as the preceding number, and with the same signature and publisher's mark. This must be a very early impression from the blocks and is a particularly fine piece of engraving and printing.

Subject reproduced, Haviland Catalogue, Part I, No. 319.

Size $15\frac{1}{4}$ x $10\frac{1}{4}$.

109 YEISHI

An episode from that chapter of the "Genji: Monogatari," or tales of Genji; which deals with the adventures of the Amorous Prince during his exile at Suma.

Yeishi designed a number of fine triptychs depicting the famous Prince Genji, of whom more anon.

The print exhibited is thought to be a sheet from one of these triptychs, the rest of which has not been found; and, if this be the case, it probbably was the middle sheet—an inference to be drawn from the composition and the placing of the signature. The print, which is complete enough in itself, is one of Yeishi's best known and loveliest designs—the figure of the young lady in black having that inimitable refinement and charm which are characteristics of his finest work.

Prince Genji is the hero of the first and best of Japanese novels, a book that was written in the tenth century by Murasaki Shikibu, a court-lady whose diary has recently been published in English and shows, as does her novel, the astonishing degree of culture, refinement and aesthetic appreciation which had been attained by the Japanese at that early date. The Prince himself, a natural son of the Emperor, and a gentleman as talented as he was charming, won the hearts of most men and—with the notable exception of his step-mother—of all women; but notwithstanding his own impressionable nature he was difficult to win. There was, for example, one young lady for whose education and talents he had the highest admiration but for whom his friendship could not ripen into love because, forsooth, her nose turned red whenever the weather grew chilly. The "elegant" Genji was a very fastidious person in spite of his propensity for "Bunberrying." An excellent English translation of the first seventeen chapters of the novel, was published years ago, and gives a fascinating picture of the old court life with its rigid decorum and over-developed æstheticism.

The subject of the print exhibited has been reproduced several times; the best of these reproductions being that of the Appleton Catalogue (London 1910) Plate 23, though another, more easily accessible, is in Ficke's "Chats on Japanese Prints" Plate 37. Mr. Ficke's impression

is entirely in black and gray without the purple of the one exhibited.
Signed Yeishi.
Size $15\frac{1}{4}$ x $10\frac{1}{4}$.

110 YEISHI
The Geisha Itsutomi standing; her *samisen* is at her feet, the plectrum in her hand. From a series of portraits of Geisha. This tall, slender figure shows the mannerism into which Yeishi's style developed, but is an exquisite thing that could not have been done by anyone but Yeishi. The print looks as though it might once have had a silver background, though neither of the other impressions known to the writer—that in the Louvre and that reproduced in the V. I. Catalogue, Vol. V, No. 25, shows any more trace of silver than does the print exhibited.
Signed by the artist and published by Iwatoya.
Size $14\frac{1}{2}$ x $9\frac{3}{4}$.

111 YEISHI
Silver ground. The courtesan Takigawa of Ogiya. From a Series of "Beauties of the Gay Quarters" (Yoshiwara). The silver ground prints of this series are the finest as well as the rarest of all Yeishis; perhaps there is nothing more lovely in the whole range of the art.
Subject reproduced in color, V. I. Catalogue, Vol. V, No. 26. A comparison will show that the print exhibited here is in much better condition, the delicate design in the white part of the

kimono having faded from the Paris impression. Signed Yeishi Kigwa (designed for fun), and published by Iwatoya.
Size $14\frac{7}{8}$ x 10.

YEISHIN

Nothing has been ascertained regarding Yeishin who is assumed to have been a pupil of Yeishi. His few known works are excessively rare.

112 YEISHIN
Silver ground. Half length portrait of a young noble with a falcon on his wrist. His outer kimono is decorated with a design of eggplants and, where his family *mon*, or crest, should be is Fuji in white reserve, thus uniting the three fortunate omens of Japanese superstition—the eggplant, the sacred mountain and the falcon. It is worthy of notice that while there are three reproductions of this subject, V. I. Catalogue, Vol. V, No. 62, Hayashi Catalogue, p. 228, where the numbers and names are transposed through a printer's error, and Sotheby Sale of June 5, 1914, No. 63; all of these lack the silver ground, though that of the print exhibited certainly is old. The slight pink flush about the temple was part of the original printing but was printed very lightly and has almost faded out with time.
Signed Choyensai Yeishin.
Date about 1790.
Size 15 x 10.

GOKIO

Not much more is known of Gokio than of Yeishin except that his work is not quite as rare and that he signed a number of prints "Yeishi's pupil Gokio." He is thought to have died very young.

113 GOKIO

The Courtesan Makinoya of Matsukaneya, with her attendants, passing in front of one of the Yoshiwara houses with its green blinds. The color scheme of predominant gray with black, green, lavendar and yellow is characteristic of Yeishi; but the print, though unsigned, is attributed with some confidence to Gokio whose signed work it resembles even more than it does that of his teacher.

Subject reproduced, Basil Stewart: "Subjects Portrayed in Japanese Color Prints, Plate 2, No. 2.

Date about 1790, probably just after Gokio ceased to sign as a pupil; or, it may be part of a triptych one sheet of which was signed.

Size $15\frac{1}{4}$ x $10\frac{1}{4}$.

YEIRI

Little or nothing is known about Yeiri. His prints are as rare as those of Yeishin, with whom and with Gokio it is probable that he studied under Yeishi; but in any case he is not to be confounded with Rekisentai Yeiri, or the so-called Yeiri 2nd, both

of whom were artists of far less power than he. The fame of our Yeiri rests chiefly on the two or three astonishing portraits by him that have survived, one of these is exhibited.

114 YEIRI

Mica ground over black. Portrait of the novelist Santo Kyōden, who in his earlier years was the painter and print designer Kitao Masanobu (see note on Number 74), and who in his youth made the pictures for a volume that is considered one of the handsomest illustrated books of any nation. From a series depicting the celebrities of the various districts of Yedo. Another of the set, and almost the only other that has survived, is reproduced in color, V. I. Catalogue, Vol. V, No. 59. It is unfortunate that no reference can be given to any reproduction of the subject exhibited.

Signed Yeiri. Probable date about 1794.

Size $15\frac{3}{8}$ x $10\frac{1}{4}$.

KUNIMASA (1773–1810)

Kunimasa appears to have designed prints only for about eight years (1795–1803). He is noted for his large heads of actors and was a pupil of Toyokuni, the last great artist of the figure prints, whose work will close the present exhibition.

115 KUNIMASA

The Laughing Girl. Bust portrait of the actor Matsumoto Yonesaburo, as a woman.

Subject reproduced, "Selected Actor Prints," No. 263.
Signed Kunimasa and published by Uyemura about 1796.
Size $14\frac{1}{2}$ x $9\frac{3}{4}$.

TORIN

The little that is known or surmised of Torin, as a designer of prints, may be stated briefly. He represented the third generation of a family of painters called Tsutsumi, who were followers of the school of Korin, and was considerably more distinguished than his predecessors. He is known chiefly as a painter of pictures for temples and is said to have taught Hokusai. There are a few Surimono signed Torin, and it is recorded that one sheet of an illustrated book published in 1798 bears his signature. The Hayashi Catalogue lists one print by him, and the compiler knows of no other, except the one exhibited.

116 TORIN

Bust portrait of Ogino Isaburo as Yuranosuke, the hero of Chushingura (see Numbers 39, 67 and 120), in gray and black against a black ground. The outlines and details of the head are printed without key-block and are indicated by gauffrage.
This print was No. 129 in the London Loan Exhibition of 1915 and is illustrated in Plate XXXV of the Joly and Tomita Catalogue.

The same subject, and from the same blocks, is reproduced in the second Manzi Catalogue, No. 380, but that impression is signed "Toyokuni," lacks the black ground, and was published by Marusei, with the name of the actor and the rôle given in cartouches. Probably the original, by the obscure painter Torin, did not sell and the print was re-issued with the substituted signature of the immensely popular Toyokuni whose work it does not resemble.
Signed Kawa Torin.
Publishers Tsutaya and Uemura.
Size $15\frac{1}{4}$ x $10\frac{1}{4}$.

TOYOKUNI (1769–1825)

Toyokuni 1st, the last great artist of the figure prints, survived and hastened the death of the art. In his later years, yielding to the enormous demand for his work, he produced a great number of designs which were mediocre in themselves and were printed, because of the lowered standard of public taste and the carelessness of the overworked artist, in crude colors. After him came the deluge of imitators and pupils and adopters of his name, the ocean of whose works is supposed by the uninitiated to represent the color printing of Japan. Fortunately, at the very moment when the last good figure prints were being made, the art itself came to a new birth in the landscapes of Hokusai and Hiroshige.

In his earlier work, which shows a wide range of subject, Toyokuni is well able to rank with the best

of his contemporaries. He drew many lovely portraits of women and scenes of the passing world; but for the purposes of this exhibition, with the limited space available, it seemed wiser to represent Toyokuni more adequately in one phase alone of his work, and for this purpose his standing figures of actors have been chosen, the selection being made chiefly from the best known and finest series—"Portraits of Actors on the Stage."

117 TOYOKUNI

The standing figure of an actor whose green outer robe is decorated in yellow with a design of conventionalized cherry-blossoms—the *mon*, or crest, of Michizane, a statesman and poet of the ninth century, who is famous in song and story. There were many plays about him. (See note on Number 21.)

Signed Toyokuni and published by Izumiya.

Size 15 x 10.

118 TOYOKUNI

The actor Bando Mitsugoro as a young Samurai, stepping forward with right leg bared.

Signed Toyokuni and published by Izumiya.

Size $14\frac{1}{2}$ x $9\frac{7}{8}$.

The remaining seven prints are from Toyokuni's finest series "Portraits of Actors on the Stage" or Yakusha Butai no Sugata-ye. All are signed and have the usual publishers' marks and cartouches

bearing the titles. They were published about 1795.

119 TOYOKUNI

The 3rd Sawamura Sojuro (Kinokuniya), as the Daimyo of Sendai. He carries a fan and a straw shade hat.

Subject reproduced in color V. I. Catalogue, Vol. VI, No. 29.

Size $15\frac{1}{2}$ x $10\frac{1}{8}$.

120 TOYOKUNI

Mica ground. The same actor as Yuranosuke. (See Numbers 67 and 116.)

Yuranosuke was accustomed to delude the spies of Moronao by pretending intoxication. In this print he is said to be depicted with his clothes on backward; but, even though all Japanese actors are more or less double-jointed, and sake is a powerful stimulant, it is difficult to see how anyone could have gotten his head, feet and hand into the relative positions shown. There is some mystery about this print. The kimono of the actor bears the usual Sojuro *mon* (compare Numbers 57, 58); but the crest on the outer robe, which appears to be falling off him, is one frequently used to indicate the *ronin* in this play—the "Chushingura," in which so many actors have been depicted.

Subject reproduced, V. I. Catalogue, Vol. VI, No. 30.

Size $14\frac{5}{8}$ x $9\frac{7}{8}$.

121 TOYOKUNI
The 3rd Segawa Kikunojo (Hamamuraya) as a woman. Compare this print with the next.
Subject reproduced, No. 4, in the "Journal of the Ukio-ye Society of Japan," Vol. II, No. I, November, 1922.
Size 15⅜ x 10½.

122 TOYOKUNI
The same actor, apparently in the same part but differently posed, with different sweep of the draperies and with the black *obi*, or sash, tied behind instead of in front as it was in No. 121.
Subject reproduced, V. I. Catalogue, Vol. VI, No. 37.
Size 14¾ x 10⅛.

123 TOYOKUNI
Matsumoto Koshiro as a man of rank.
Subject reproduced, Jacquin Catalogue, No. 653.
Size 15⅜ x 10⅛.

124 TOYOKUNI
Mica ground. Bando Mitsugoro drawing his sword.
Print reproduced, Kinbei Murata Catalogue of October, 1919, No. 81.
Subject reproduced, "Journal of the Ukio-ye Society of Japan," November, 1922, No. 7.
Size 14¾ x 10.

125 TOYOKUNI

The 3rd Segawa Kikunojo as a dancer with an open fan in her right hand. (See note on Number 16.)

Size 14½ x 10.

THE END

LE MINVZIE
FANNO LA PER-
FEZIONE MA LA
PERFEZIONE NON
E VNA MINVZIA
THE · GILLISS · PRESS

ETCHED WORK
OF
CHARLES A. PLATT

EXHIBITION
OF THE
ETCHED WORK
OF
CHARLES A. PLATT

NEW YORK
THE GROLIER CLUB
JANUARY 22 TO FEBRUARY 28
1925

NOTE

THE numbers of the present hand book or check list from 1 to 109, are the same as those of Professor R. A. Rice's admirable catalogue published in 1889.

The later etchings appeared subsequently, several of them as late as 1920. The "states" are not described elaborately, but so that the beholder can differentiate between the earlier and later impressions.

CATALOGUE

The numbers from 1 to 109 are as in Professor Rice's catalogue.
E signifies etching, and D drypoint.
The sizes are given in inches.
H stands for height.
W for width.

---

1. GLOUCESTER HARBOUR.
   a.
   b. The smoke on the chimney at left re-etched in finer lines.

2. SALT SHANTIES.
   a.
   b. The number "2" at lower right corner has been removed.

3. FISH WHARVES.

4. BUILDINGS IN GLOUCESTER.
   a.
   b. Added work on the water and the buoy; "4" in lower right corner.

5. GLOUCESTER HARBOUR: MORNING.

6. LOADING UP.

a.

b. Shading on the shed in middle distance.

c. "Loading up—2" added at lower left. More work on the buildings, boats, etc., at left.

7. OLD HULK.

a.

b. Heavy cross lines added on the hulk; added work on the rocks.

8. SUNSET: THE COD FLEET.

Two proofs only.

9. FISH HOUSES.

a.

b. Lines in the sky and added work on the shore, etc.

c. Additional work on the vessels; "3" after "Gloucester."

10. TWILIGHT: GLOUCESTER.

Eight proofs only.

11. A MARCH EVENING.

a. With an etched sky.

b. An acid tint replaces the etched sky, erased.

12. OLD BOAT HOUSE.

a.

b. "C. A. Platt '81" in lower right corner. New work on the water.

13. MARBLEHEAD.

a.

b. More work on the rocks at right.

14. EVENING.

Twenty-five proofs only.

15. SHANTIES ON THE HARLEM.

a. "C. A. P." at lower left.

Published state. "C. A. P." removed, in its place is "C. A. Platt, 1881–82," and at lower right, "Shanties on the Harlem 16." The sky is etched in.

16. ON THE DELAWARE.

Fifteen proofs.

17. THAMES STREET, NEWPORT.

a.

b. The two houses at the left are shaded. "1881" above "C. A. P.", which is reversed.

18. THE LITTLE RIVER, HARTFORD.

a.

Published state. Considerable work on the ground between the figure and the trees at the right. The title added.

19. LOW TIDE. (A sketch.)

20. HIGH AND DRY.

a.

b. The sails have another loop; heavy shading in the water towards right.

21. EASTERN POINT.

a.

b. With the title at lower left.

22. INTERIOR OF FISH-HOUSES.

a. Before the date, 1881.

b. With the date, and "Fish bought" at upper left.

First state. A board shortened near the horse shoe.

Second state. Boards are introduced below the signature.

Third state. More brilliance through burnishing.

23. FISHING BOATS.

a.

First state. The reflections in the water are stronger and reach the edge of the plate.

Second state. "Fishing Boats" in upper left; "1881" in lower right.

24. POPLARS.

25. OLD HOUSES AT WINDSOR.

a. The barn at the right is in outline.

b. The barn and wall completed. Other touches here and there.

26. THE MARKET SLIP, ST. JOHN, N. B.

a. Before the sky.

b. The sky added. Added work in the foreground.

27. SKETCH OF A BOAT.

A few trial proofs only.

28. PROVIDENCE.

a.

b. More work on the water.

c. New lines on the posts at left; the shipping and distance at the right strengthened.

Published state. The distance and sky made lighter.

29. PORTLAND ON THE ST. JOHN.

a. The wall of the second house from the left is white.

Published state. Several changes; the plate rebitten.

30. BOATS AT LOW TIDE.

a. The mainsail is nearly white.

b. The mainsail is shaded; more work on the figures.

31. ANNAPOLIS RIVER.

a. The sky not expressed.

b. The sky is etched-in; more work on the water. The title at upper right.

32. OLD MILL.

a. Foul biting in sky and at lower left.

b. The trees are higher and the foul biting partly removed.

Twelve proofs.

33. AN OLD SETTLER.

a. Effect of sunlight at left.

b. The plate reworked; many alterations, which render the effect more sombre.

34. NEAR GLOUCESTER.

First state.

Second state. There are now four sloops in the inlet; additional work at left and right.

35. WINDSOR.

36. A CORNER OF PORTLAND.

a. The foreground is in outline.

Published state. New work all over the plate. There are birds in the sky.

37. BANGOR.

a.

Published state. "Bangor" is at upper left.

38. NEAR NEWPORT.

a. No sky.

b. The sky etched in; additional work, particularly at left.

c. Still further additions at left; the sky is clearer.

39. SUBURBAN SHANTIES.

a.

b. Added work at the right, both in sky and foreground.

40. PROVINCIAL FISHING VILLAGE.
Not shown.

40*a*. PROVINCIAL FISHING VILLAGE.
A sketch of No. 40.

41. STREET IN VITRÉ.

42. LANNION.
a. Two spires in the distance at left.
b. A heavy sky etched in; added work on the water, quay, etc.
c. The spires removed, also the sky and most of the lines in the water in the foreground, as well as the name and date.
d. A few lines in the sky and in the foreground; a dome replaces the spires.

43. THE LITTLE QUIMPER.
a. The scow is nearly white.
b. The scow is shaded. Line in the sky at right. New work on the houses in the distance, at right centre.

43*a*. QUIMPER.
Trial proof without the signature; the foreground in outline.
Published state. New work all over the plate.
Four proofs.

44. MUD BOATS ON THE THAMES.

First state.

Second state. New work in the foreground, at left, and in the sky. Another small vessel near the horizon.

45. CANAL AT CHARTRES.

a.

b. More lines on the building at left and a few lines of sky to the left of the house at right.

Published state. The plate reduced by three-eighths of an inch at bottom.

46. EVENING: TROUVILLE.

a. Before the signature at lower left.

Published state. Two sloops are now in front of the bridge; the sky is etched in and there is more shading in the water.

47. THE CLOISTERS, WESTMINSTER ABBEY.

a.

b. The etched work in the distance partly erased.

c. The distance indicated by a slight tone.

48. INNER TEMPLE LANE.

a. The sky is covered with lines. "Etched for Lamb's Elia by Chas. A. Platt" on the left margin.

b. The sky removed; the figures darkened.

Published state. The plate cut at left; the wall over the arch covered with dry-point.

49. OXFORD.

a. The roof of the gabled house in centre is white.

Published state. More work on the roofs: an acid tone on the ground.

50. RUE DU MONT CENIS, MONTMARTRE.

51. MELLONTA TAUTA.

52. RYE, SUSSEX.

53. DORDRECHT FROM THE MAAS.

54. A WINDMILL.

55. A BRITTANY FARM. Dry-point.

56. DORDRECHT.

a. There are but few lines in the sky. Before "47."

Published state. The sky is added; more work on the water.

"C. A. Platt 1884" at lower left; "47" at upper left.

57. TWO DUTCH BOATS ON THE WAYS.
One proof only.

58. OLD HOUSES NEAR BRUGES.
a. Before the signature; the foliage and foreground in outline.
First state. The foliage and foreground added in dry-point. "C. A. Platt 1884, 49" at lower left.
Second state. The plate has been cut at the bottom.
Third state. The mass of foliage in front of the houses is darkened. The date is now "1884–8."

59. TROUVILLE.
a. The mud in front of the vessels is lightly expressed.
First state. Additional work all over the plate; the mud is darkened.
Second state. The sky removed.

60. EVENING ON THE MAAS.
a. There is no sky.
b. The sky etched in; there is a sail on the vessel near the windmill.
c. The sky strengthened; the front of the main building is shaded with perpendicular lines.

61. AFTERNOON ON THE MAAS.

a. A few acid spots in the sky.

b. The plate has been bevelled; the etched surface diminished one-quarter of an inch all around.

First state. The lines in the sky are fainter.

62. PIER AT LARMOR.

a. The foreground etched in outline.

b. Nets, rigging, sky and distance added; more work on the pier and shore, etc.

First state. The pier and shore much lighter; horizontal lines on the water, centre to right. "55" in lower right corner.

Second state. Nets added on three of the boats at the end of the pier.

63. DEVENTER.

Not shown.

63*a*. DEVENTER.

A sketch in miniature of No. 63.

64. ZWIJNDRECHT.

First state. Below, at right, "C. A. Platt, 1885." and above the name, "Zwindrect. 64."

Second state. The plate reduced two inches at bottom. Below, at right, "C. A. Platt, 2d state, 1887."

65. AU CINQUIÈME, CHARTRES.

a. Before the sky.

1. Delicate lines in the sky at right and on the roof.
2. Work on the wall above and below the balcony and on the roof partly burnished out.

66. TOLEDO.

a. There is but little work on the wall. Before the signature.

b. The wall is covered with lines. Three sharp points in the arch. "C. A. Platt, '85."

67. BRIDGE AT SARAGOSSA.

a. Without the signature and reflections.

b. With the signature and reflections.

68. OLD GATE-TOWER AT BARCELONA.

a. Before the signature and the sky.

b. More work on the tower; delicate lines in the sky; work on the ground altered. "C. A. Platt" at lower left.

69. DORDRECHT (OLD WAREHOUSE).

a.

First state. The foul biting and lines in the sky removed.

Second state. The white spaces on the boat at lower right are now covered with lines. Light horizontal lines added in the sky.

Third state. The added work on the boat almost entirely removed. The large building and spire at the left are removed, and dome, masts and roofs are at extreme left.

70. HARTFORD BRIDGE.

First state. Before the alterations described below.

Second state. The reflection in the water at the left end of the bridge is much stronger. The left side of the tower is lighter.

71. CONNECTICUT RIVER.

a.

b. Work on the posts at the left reduced; added lines in the sky and water.

72. QUAI DES ORFÈVRES, PARIS.

a. Before the sky; the curtains at left are white.

b. Sky added; the curtains shaded, etc.

First state. Perpendicular lines are added on the wall near the eaves of the house with the large sign. Other touches here and there.

Second state. Nearly all the work on the upper walls of the middle and corner houses has been removed.

73. THE QUAY AT HAVRE.
   a. There are no lines in the sky.
   b. There are light lines in the sky.
   c. Lines added on the water at the bottom of the plate. The sky etched in: "7" after "1886."

74. A FISHING CAMP.
   a. The shore in the foreground is faintly indicated.
   b. The line of shore is bitten in.
   c. The sky lightened and the reflections strengthened.

75. SALMON FISHING.
   a.
   b. Added work in the water near the canoe.
   c. The upper part of the fishing rod is more distinct; new lines in the water at extreme left.
   d. Work added in the foreground, the lines running through "C. A. Platt."

76. THREE FISHERMEN.
   One state.

77. TWO MEN PADDLING IN A CANOE.

78. THE CONTENTS OF A WINDOW SILL.

79. HONFLEUR.

a. The house and reflection in the water, at right, feeble.

b. The house and reflection at right much strengthened, as is the distance.

Published state. "Honfleur" added.

80. BRITTANY TREES.

a. The subject lightly laid in.

b. New work all over the plate.

c. Heavy lines on trees in centre; "–7" added after "1885."

d. Trees worked over and heightened here and there; different sky; "2 etat" below the signature.

81. PASSENGER BOAT ON THE SEINE.

a. The top of the steamer is shaded by etched lines.

b. An acid tone replaces the lines on the top of the steamer; the distance is lightened by burnishing.

82. A BRITTANY LANDSCAPE.

a. The subject lightly laid in.

b. The plate worked over in dry-point; the front of the house at extreme left is white.

c. The front of the house is shaded.

d. Work added on the road and on the foreground at left.

e. Another signature, "C. A. Platt, 1887" at the right.

Published state. Work added on the ground near the signature.

83. SOUTH STREET, NEW YORK.

Six proofs only.

84. LOW TIDE, HONFLEUR.

a. An irregular light space runs through the reflection of the large boat.

b. The light space is darkened. The small point at the end of the quay is shaded.

85. CANAL BOATS AND TUGS.

a. The sky is clear at the right.

b. The smoke is denser; work in the sky at left; the lines in the wake of the tug altered.

86. UNDER THE PONT MARIE, PARIS.

a.

b. The shadow of the arch on the quay is strengthened by dry-point lines.

87. HARBOUR OF NAPLES.

88. ST. GERVAIS, PARIS.
    a. Light lines cover the roof of the church.
    b. The roof of the church is darkened.
    c. The planks are shaded by heavy horizontal lines.

89. DIEPPE.
    a. There is foul biting at the bottom of the plate.
    b. A small boat has been added beyond the first group at the right.

90. DUTCH MARKET BOATS.
    a. Before the signature and the figures on the quay.
    b. Added work on the quay beside the figures; the reflections of the boats strengthened.

91. INNER PORT, TROUVILLE.
    a. Before the signature.
    b. The plate rebitten.
    c. At lower left, "C. A. Platt, 1888."

92. CAPE ANN WILLOWS.
    a. The plate is eight and five-eighths inches in height. "C. A. Platt, 1887."
    b. The work erased from the bottom, making the plate six and five-eighths inches high. The date altered to "1888."

Published state. A few lines added in the foreground at left.

93. QUIET AFTERNOON, GLOUCESTER.

Trial proof. The sky unshaded. Before the name.

First state. A few lines in the sky; the jib shaded; delicate reflections in the distance.

Second state. A buoy and two boats with figures at the left.

Third state. The plate cut down to 10¼ by 5⅝ inches. No signature.

Twelve proofs.

94. A BREEZY DAY AT DORDRECHT.

Trial proof. Before the signature.

Published state. A few lines in the sky at extreme right above the houses. "C. A. Platt, 1888."

95. ARTICHOKE BRIDGE.

a. The houses and lower reflections lightly laid in.

b. The reflections and houses completed.

c. The blacks of the foliage reduced.

d. "C. A. Platt, 1888" at lower right.

96. A MISTY MORNING.

a. Before the signature; the distant shore only extends to the middle of the plate.

b. The horizon extends faintly across the plate. A post stands to the left of the sloop, etc.

c. Dry-point work on the stones in front.

Published state. "C. A. Platt, 1888" at lower left.

97. WILLOWS ON THE COAST.

a. Before the signature.

b. There is a sail on the sloop at left and a pennant on the mast of the next one.

Published state. "C. A. Platt, '88" at lower left; reflections lightened.

98. BROOKLYN BRIDGE.

a. Not shown.

b. Lines in the wake of the canal boat slightly altered.

First state. More work in the water at right and left; "C. A. Platt, 1888" at lower right, and a "remarque" at bottom on the margin of the plate.

Second state. The remarque removed.

99. ATLANTIC DOCKS.

a. The sky is clear; part of the sail has few lines.

b. There are lines in the sky; the sail is shaded; added work in the water at the right; other slight changes.

c. Heavy lines on the quay at the left.

100. QUAI AT HONFLEUR.

a. Lightly etched; before the signature and sky.

b. The sky added; lines in the water near the two sloops at left; the quay shaded.

c. The signature, "C. A. Platt, 1888" at lower right.

101. BOATS ON THE MAAS, DORDRECHT.

a. Before the signature.

b. The sails a trifle heavier.

Published state. With "C. A. Platt, '89." added.

102. ARNHEIM.

a. Before the signature.

b. The signature is in reverse.

Published state. The height of the plate is reduced to nine inches.

103. BASS RIVER, CAPE COD.

a. The roofs of the fish-houses are white.

b. More work on the distance at right; the roofs darkened.

c. "C. A. PLATT, '89" at left, below.

104. ON THE SCHIE. Dry-point.

a. Before the signature.

b. With the signature "C. A. Platt, 89."

105. EAST RIVER PIERS.

a. Before the steam tug at right.

b. More work on the water; the tug added.

106. WILLIAMSBURG FROM THE BRIDGE.

a. Before 'C.A. Platt' at lower right

b. New work in the wake of the vessels at left; reflections from the masts and buildings at the right.

107. BUTTERMILK CHANNEL.

Trial proof.

a. A number of delicate horizontal lines are introduced just beyond the large schooner at right; there are also new lines in her wake.

Published state. A few delicate lines in the horizon to the right of the Statue of Liberty.

108. TWO SLOOPS (EAST RIVER).

a. The water beyond the sloops is clear. The smoke from the tug floats to the left.

b. The water is now shaded; the smoke is heavier and floats slightly to the right.

First state. Slight alterations in the wharves at right.

Second state. Deeply bitten lines on the pier supports at extreme right.

"Copyrighted and published," etc., at lower right.

109. THE DREDGE.

110. THE SCHOONER.

E. (H. 5¾; W. 8⅝.)

A schooner, heavily etched, on the stern of which is "New York Hope" occupies most of the plate. It lies at a dock and is reflected strongly in the water. In the distance, Fort William Henry, a steamer, and smaller vessels. A blank space at right. No name nor date.

111. INLAND PORT.

D. (H. 11½; W. 19½.)

Three sloops in the river, which occupies the foreground and middle distance. A wooden wharf or dock at the right, beyond which is a clump of trees. In the distance, in centre, a town; at left a clump of trees or high bushes. "C. A. Platt, 1890" at lower left.

112. CHARLES RIVER.

D. (H. 8¼; W. 14¼.)

Water occupies the foreground; a tongue of land juts into it at left; two tufts of grass float at right centre. Across the water from centre to left are groups of trees and bushes, casting strong reflections in the water; at

right, bushes, and a figure against the sky. "C. A. Platt, 1890." at lower right.

a. As described.

b. The strip of water in the middle distance is shaded from centre to left.

113. CAPE ANN FARM.

D. (H. 8¾; W. 12.)

In the foreground high grasses. At right a winding roadway leads to a wooden house, to the right of which, trees form an arch. At the left of the house is a clump of small trees or bushes; further to the left, a small house. "C. A. Platt, 1890" at lower right.

a. The roof of the extension of the house is white.

b. The roof is shaded with delicate, dry-point lines.

114. THE CAUSEWAY.

D. (H. 8; W. 13.)

A pond in the foreground. At left centre a causeway runs across. At the right are farmhouses and small trees, which are reflected strongly in the calm water. Two trees in the left middle distance; a row of bushes further back. "C. A. Platt, 1890" at lower right.

115. SPRING FLOOD.

E. (H. 13; W. 18½.)

The river, which is in the middle distance, has risen and surrounded a clump of bushes at the left, and partly flooded a field in the foreground. A sloop towards right has a sail set; across the river is rising ground; at left, high up on the bank is a clump of bushes. No name nor date.

a. The sail is white.

b. The sail is shaded; sweeping horizontal lines at left.

116. THE TUG.

E. (H. 11½; W. 17⅝.)

Towards the left, a tug boat under full steam comes head on in the roily waters of the East River. Another tug to the left. Houses on the river front from the left, fade into the extreme distance at the right. Masts of vessels and another tug boat in the distance. "C. A. Platt, 1890," at lower right.

117. THE ISEL, HOLLAND.

E. (H. 7⅞; W. 16⅞.)

The river occupies the entire foreground. Trees on the bank from centre to right. At the left a point of land projects into the

river; in the distance at left, small trees. The sky is clear.

a. As described.

b. Open curved lines in the sky particularly at left.

c. "C. A. Platt, 1917." in lower right.

118. THE MOUNTAIN.

E. (H. 11⅛; W. 6⅞.)

A snowy landscape. In the foreground, seven leafless trees; behind them at left and centre, a mass of bushes; in the distance towards left, a mountain.

a. There is a suggestion of a fence at the bottom of the plate.

b. The fence is removed. The plate is cut one inch at bottom.

c. Cross hatching on the trees at left.

Published state. "C. A. Platt, 1920" at lower right.

119. MEADOW BROOK.

E. (H. 9¼; W. 6.)

A small pond surrounded by tall grasses, in the foreground; beyond a narrow strip of land from centre to left; further, a brook or small river. In the distance, high land, more elevated at right.

a. Before the name: the general effect is light.

b. There are new lines in the distant water; added work on the hills. "C. A. Platt, 1920." at lower right.

c. The hills, down to the trees on the edge of the water, almost entirely removed.

d. The hill restored, though not quite so high as in *b.* Short cross lines on top of it at left.

120. DUTCH VILLAGE.

E. (H. 5¾; W. 9¼.)

A river, in the foreground, runs through a bridge at right of which only an arch, and part of another, are seen. Behind the bridge is a tree, to the left of which are three or four houses. Three trees further to the left. Neither name nor date.

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

TYPE SPECIMEN BOOKS

AND BROADSIDES

PRINTED BEFORE 1900

EXHIBITED AT

THE GROLIER CLUB

ON NOVEMBER

THE EIGHTEENTH

1926

TYPE SPECIMEN BOOKS AND BROADSIDES

GERMANY AND AUSTRIA

1. 1710. PATER, *De Germaniae . . . Typis.* Leipzig. *12mo.*

2. 1721. ENDTERS, (*In: Ernesti, Die wol-eingerichtote Buchdruckerey*). *Ob. 12mo.* Nuremberg.

3. 1739. BREITKOPF, (*In: Gessner, Buchdruckerkunst, Vol. II, 1741*). Leipzig. *12mo.*

4. 1743. ERHARDT, (*In: Gessner, Buchdruckerei. 1743*). Leipzig. *12mo.*

5. *n.d.* ZINCKEN, (*In: Gessner, Buchdruckerei, 1743*). *12 mo.*

6. 1759–60. TRATTNER, *Specimen Characterum Latinorum.* Vienna. *8vo.*

7. 1769–82. TRATTNER, *Specimen Characterum Latinorum.* Vienna. *8vo.*

8. c.1795. UNGER, *Schriftproben.* *12mo.* Berlin.

9. 1826. HIRSCHFELD, *Schrift-Proben.* *4to.* Leipzig.

10. 1828. SCHUMANN, *Schrift-Proben.* *4to.* Schneeberg.

11. *n.d.* SCHLECHTE & GIESECKE, *Muster-Sammlung.* Leipzig. *4to.*

12. *n.d.* KREBS, *Schriftproben.* *Folio.* Frankfurt a.M.

ITALY AND SWITZERLAND

13. 1486. Ratdolt, (*Broadside, in facsimile*). Venice? *Folio.*
The first known type specimen sheet.

14. 1525. Petri, (*Broadside, in facsimile*). *Folio.* Basle.

15. 1628. Stamperia Vaticana, *Indice de Caratteri*. Rome. *8vo.*

16. 1771. Bodoni, *Fregi e Majuscole*. *8vo.* Parma.

17. 1788. Bodoni, *Caratteri Greci*. Parma. *8vo.*

18. 1794. Zatta e Figli, *Saggi*. Venice. *8vo.*

19. 1811. Amoretti, *Saggio*. Parma. *8vo.*

20. 1818. Bodoni, *Manuale*. Parma. 2 vols. *Folio*

FRANCE

21. 1707. Cot, *Essais de Caractères*, Paris. *8vo.*

22. 1740. Imprimerie Royale (Luce), *Epreuve*. Paris. *24mo.*

23. 1742. Fournier, *Modèles*. Paris. *Sq. 4to.*

24. 1742. Lamesle, *Epreuves générales*. *8vo.* Paris.

25. 1743. Mozet, *Epreuves*. Paris. *8vo.*

26. 1757. Briquet, *Epreuve*. Paris. *4to.*

27. 1757. Sanlecque, *Epreuves*. Paris. *12mo.*

28. 1760. Gando, *Epreuves*. Paris. *4to.*

29. 1766. Fournier, (*In his: Manuel, Vol. II.*) Paris. *12mo.*

30. 1767. FOURNIER, *Epreuves*. Paris. *12mo.*

31. 1771. IMPRIMERIE ROYALE, *Essais*. *4to.* Paris.

32. 1772. HERISSANT, *Epreuve*. Paris. *8vo.*

33. 1773. DELACOLONGE, *Les Caractères et les Vignettes*. Lyons. *8vo.*

34. 1778. GILLÉ, *Caractères de la Fonderie*. Paris. *12mo.*

35. *n.d.* MARQUET, *Epreuves*. Lyons. *12mo.*

36. 1783. VAUSSY, *Epreuves*. Rouen. *8vo.*

37. 1785. PIERRES, *Caractères*. Paris. *Folio.*

38. 1795. D'ALLEGRÈS, *Epreuve de la Fonderie*. Lyons. *24mo.*

39. After 1800. MARIE, *Caractères de la Fonderie*. Rouen. *8vo.*

40. 1808. GILLÉ, *Recueil*. Paris. *Folio.*

41. 1814. REY, *Epreuves*. Lyons. *8vo.*

42. 1819. DIDOT, PIERRE, *Specimen*. Paris. *4to.*

43. 1823. DIDOT, HENRI, *Charactère demi-nonpareille*. Paris. (*One sheet*). *24mo.*

44. 1819. MOLÉ, (*Collection of sheets*). *Folio.* Paris.

45. 1821. DIDOT, *Essai d'un nouveau caractère*, Paris. *4to.*

46. 1823. PASTEUR, *Epreuves*. Paris. *Folio.*

47. *n.d.* DEBERNY, *Vignettes typographiques*. Paris. *Folio.*

48. 1840. VAUDOT, *Cadre de spectacle*. Troyes. *Ob. folio.*

49. 1842. IMPRIMERIE ROYALE, *Spécimen typographique*. Paris. *Folio.*

50. 1845. IMPRIMERIE ROYALE, *Table D'Abydos*. Paris. *4to.*

51. 1847. IMPRIMERIE ROYALE, *Notices sur les types etrangères*. Paris. *4to.*

52. 1849. BACHELIER, *Spécimen*. Paris. *4to.*

53. *n.d.* DUPREY-DUVORSENT, *Polytypages*. Paris. *Folio.*

54. *n.d.* PORRET, *Vol. II: Illustrations Typographiques*. Paris. *Ob. folio.*

55. *n.d.* DERRIEY, *Notice*. Paris. *8vo.*

56. *n.d.* TURLOT, *Specimen*. Paris. *8vo.*

57. 1875. CLAYE, *Types*. Paris. *4to.*

BELGIUM

58. 1567. PLANTIN, *Index* (*in facsimile*). *4to.* Antwerp.

59. 1761. ROSART, *Epreuve*. Brussels. *8vo.*

60. *n.d.* VANDERBORGHT, *Fonderie*. *Folio.* Brussels.

HOLLAND

61. 1744. ENSCHEDE, *Epreuve*. Haarlem. *8vo.*

62. 1767. PLOOS VAN AMSTEL, *Proef*. *8vo.* Amsterdam.

63. 1768. ENSCHEDE, *Proef*. Haarlem. *8vo.*

64. 1773. ENSCHEDE, *Vermeerdering*. *8vo.* Haarlem.

65. 1781. Ploos van Amstel, *Proef van Vignetten*. Amsterdam. *8vo.*

66. c.1784. Ploos van Amstel, *Proef*. Amsterdam. *8vo.*

67. *n.d.* Ploos van Amstel, *Vervolg*. Amsterdam. *8vo.*

68. 1793. Herdingh and du Mortier, *Proeve*. Leyden. *8vo.*

69. 1806. Enschede, *Proeve*. Haarlem. *8vo.*

70. 1811. Van Teeckelenburgh, *Proeven*. *8vo.* The Hague.

71. 1867. Enschede, *Specimen*. Haarlem. *8vo.*

SPAIN

72. 1777. Convento de S. Joseph, *Muestra*. Barcelona. *12mo.*

73. 1787. Real Biblioteca, *Muestras*. *8vo.* Madrid.

74. 1793. Imprenta Real, *Caracteres*. *8vo.* Madrid.

75. 1793. Pradell, *Muestras*. Madrid. *8vo.*

76. 1795. Ifern, *Muestras*. Madrid. *12mo.*

77. Before 1800. Espinosa, *Muestras*. *8vo.* Madrid.

78. 1799. Imprenta Real, *Muestras*. *8vo.* Madrid.

79. 1827. Imprenta Real, *Caracteres Yngleses y Goticos*. Madrid. *8vo.*

80. 1693. Moxon, *Regulae*. London. *Ed. 2. 4to.*

81. 1695. Oxford University Press, *Specimen of the several sorts of letter given . . . by Dr. John Fell.* Oxford. *8vo.*

82. 1713. Watson, *Specimen of types* (*in his: History*). Edinburgh. *8vo.*

83. 1734. Caslon, (*Broadside, Old Street*). *Folio.* London.

84. 1734. Caslon, (*Broadside, Chiswell Street*). London. *Folio.*

85. 1771. Caslon, *Specimen of printing types* (*in: Luckombe. History*). London. *8vo.*

86. 1782. James, *Catalogue and specimen*. *8vo.* London.

87. 1785. Caslon, *Specimen*. London. *8vo.*

88. 1785. Caslon, *Specimen*. London. *Folio.*

89. 1785. Fry & Sons, (*Broadside*). *Folio.* London.

90. 1786. Fry & Sons, *Specimen*. London. *8vo.*

91. c.1792. Baskerville, *Essai d'Epreuves*. Paris. *8vo.*

92. 1794. Fry & Steele, *Specimen*. *8vo.* London.

93. 1796. Stephenson, *Specimen*. *8vo.* London.

94. 1798. Caslon, *Specimen*. London. *8vo.*

95. 1815. Figgins, Vincent, *Specimen*. *8vo.* London.

96. 1816. Fry, *Specimen*. London. *8vo*.

97. 1833. Wilson, *Specimen*. Glasgow. *4to*.

98. 1840. Figgins, V. & J. *Specimen*. *8vo*. London.

99. *n.d.* Figgins, V. & J. *Epitome of Specimens*. London. *Folded folio*.

100. 1842. Sinclair, *Specimen*. Edinburgh. *4to*.

101. 1856. Stevenson, Blake & Co., *Specimen*. Sheffield. *8vo*.

102. *n.d.* Caslon & Co., *Specimens*. *4to*. London.

103. 1867. Wittingham & Wilkins, *Selection of Types*. London. *4to*.

104. *n.d.* Reed & Fox, *General specimen*. *4to*. London.

105. *n.d.* Miller & Richard, *Specimens*. Edinburgh. *Folio*.

106. 1900. Oxford University Press, *Notes on a Century of Typography*. Oxford. *Folio*.

UNITED STATES

107. 1790? Bache, Benjamin Franklin, (*Two leaves*). Philadelphia. *Folio*.

108. 1816. Ronaldson, *Specimen*. *8vo*. Philadelphia.

109. 1818. Bruce, *Specimen (in: Van Winkle, Printers' Guide)*. New York. *12mo*.

110. 1837. Boston Type and Stereotype Company, *Specimen*. Boston. *4to*.

111. 1853. Bruce, *Specimens*. New York. *4to*.

112. 1870. HARPEL, *Typograph.* Cincinnati. *8vo.*

113. 1874. FARMER, LITTLE & Co., *Specimens.* New York. *Folio.*

114. 1878. BRUCE, *Specimens.* New York. *Folio.*

115. 1878. HART, *Specimens.* New York. *8vo.*

116. 1883. DE VINNE, *Specimens . . . new and quaint types.* New York. *8vo.*

117. 1887 DE VINNE, *Specimens of black letter.* New York. *8vo.*

118. 1891. DE VINNE, *Roman and Italic. 8vo.* New York.

119. 1897. DE VINNE, *Old Faces of the Roman.* New York. *8vo.*

120. *n.d.* AMERICAN TYPE FOUNDERS COMPANY, *Specimens.* New York. *Folio.*
Its first collective specimen book.

RUSSIA

121. 1862. IMPERIAL ACADEMY OF SCIENCES, *Obrasci* (*Specimens*). St. Petersburg. *4to.*

122. 1870. IMPERIAL ACADEMY OF SCIENCES, *Obrasci* (*Specimens*). St. Petersburg. *Folio.*

ADDENDUM

123. Before 1792. MAPPA, *Proeven van Letteren.* Rotterdam. *12mo.*
In 1792 Mappa brought his foundry from Holland to New York, where he used this specimen book.

SOME BOOKS ON TYPES AND TYPE-FOUNDING

THEVET, André. *Portraits et Vies des Hommes illustres.* Paris, 1584. *Folio*
Chapter 97, on Gutenberg, contains a very early description of type-founding.

MOXON, Joseph. *Mechanick Exercises.* London, 1683. Vol. II. *8vo.*

FOURNIER, P. S. *Manuel Typographique.* Paris, 1764-66. 2 vols. *16mo.*

MORES, E. R. *A Dissertation upon English Typographical Founders and Founderies.* [London], 1778. *8vo.*

——— ———, Edited by D. B. Updike. New York, The Grolier Club, 1924. *8vo.*

LOTTIN, A. M. *Notice chronologique des Libraires, Imprimeurs & Artistes qui se sont occupés de la Gravure & de la Fonte des Caractères typographiques, depuis l'établissement de l'Imprimerie à Paris.* (In his *Catalogue chronologique*, Paris, 1789.) *16mo.*

BLADES, William. *Some early Type Specimen Books.* London, 1875. *12mo.*

DE VINNE, T. L. *Historic Printing Types, a Lecture read before The Grolier Club.* New York, 1886. *4to.*

REED, T. B. *History of Old English Letter Founders.* London, 1887. *4to.*

DE VINNE, T. L. *Plain Printing Types.* New York, 1900. *12mo.*

HASSELQUIST, Alexis. *Boktryckstyper*. Stockholm, 1905. *8vo.*

ENSCHEDE, Ch. *Fonderies de Caractères dans les Pays-bas*. Haarlem, 1908. *Folio*

UPDIKE, D. B. *Printing Types*. Cambridge, 1922. 2 vols. *8vo.*

MORISON, Stanley. *On Type Faces*. London, 1923. *Folio*

MCMURTRIE, D. C. *American Type Design in the twentieth century*. Chicago, 1924. *8vo.*

——— *Type Specimens in an Exhibition held . . . by the American Institute of Graphic Arts*. Chicago, 1924. *8vo.*

MORI, Gustav. *Das Schriftgiesser-gewerbe in Süddeutschland*. Stuttgart, 1924. *4to.*

(See also Nos. 1-4 of List)

The Harbor Press, Inc., New York

UNIVERSITY OF ILLINOIS-URBANA
010.6 GROC C001 v.77-85
Catalogue .../
3 0112 087458482